

SEVEN DAYS



OEM GOV RACE PART III

PAGE 14

Profile: Senator Douglas Racine



WELCOME HOME

PAGE 25

Photos of VT's new Americans



GOING FOURTH

PAGE 58

A guide to fireworks and feets

LyndonState.edu/JumpInJuly

JUMP IN July!

Jump in July Events

TUESDAY JULY 6 (10-04PM)

DEBATES JULY 9 (10-02)

Kinesiology Sciences

MONDAY JULY 12 (10-04PM)

DEBATES JULY 16 (10-04)

Electronic Journalism Arts

(formerly TV Studies)

THURSDAY JULY 18 (10-04)

Social Sciences/Global

Studies/Nonprofit Justice

WEDNESDAY JULY 14 (10-02)

Business

MONDAY JULY 19 (10-02)

WEDNESDAY JULY 23 (10-04PM)

Music Business & Industry

WEDNESDAY JULY 27 (10-02)

Psychology/Human Services

DEBATES JULY 23 (10-02)

WEDNESDAY JULY 23 (10-04PM)

Mountain Recreation Mgmt.

THURSDAY JULY 23 (10-04PM)

DEBATES JULY 18 (10-02)

Exercise Science/Physical Ed.

TUESDAY JULY 26 (10-02)

Education

TUESDAY JULY 13 (10-02)

Natural Sciences/Bioscience

Sciences/Sustainability Studies

WEDNESDAY JULY 7 (10-04PM)

English/Photography/Film Studies

WEDNESDAY JULY 7 (10-04PM)

Mathematics/Computer Science

MONDAY JULY 15 (10-02)

Visual Arts (New Media, Graphic

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THURSDAY JULY 23 (10-02)

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EASTERN TOWNSHIPS

My place is the

Quebec

Canada



The Freedom Joke

necessity, not in accessory. Adults must model the behavior they want to see. The Freedomans are doing some great stuff, but they are not teaching by example and Seven Days is not doing its readership any favors by printing a photo — showing parents who are not demonstrating safe behavior. Please consider doing an article on bicycle safety.

Darlene Winters

WASHINGTON

Winters is the network and education coordinator for the Brain Injury Association of Vermont.

RECKLESS ON THE ROAD

I love riding my bicycle around town and getting to places that I need to go with an eye on the environment, my health and my pocket. When I Come to Rika Safety, Vermont Falls Down. — **Hardy June** [a] However, when I get out on my bike, I know I am signing myself up for an extremely high risk. I am all for using good judgment and toward bicycle safety in regard to motorists. However, I'm reeling about the lack of attention on the act of bicycling safely. I get ticked off when I am in my car, and I see a cyclist on the road with the volume and yet behaving out at all like a vehicle — no signal, not stopping with the traffic, weaving and cutting through. I have witnessed and surely been a part of a few near collisions that were caused by reckless cycling. It annoys me to no end. Please, advocate for some new laws that require cyclists to respect vehicles, as well?

Wilow Anderson

MILBURN

GIVE ME LIBERTARIANISM

What Ms. Levine forget to point out [Feb. 29, "Two and Waterhead," May 26] is that the "National Socialist Party" is German translates to "Nazi." Socialism by definition are progress, men who wish to infinitely grow the power and influence of government,

enforcing "human rights" at the expense of "individual rights." Ms. Levine's obvious dislike of Ms. Palin as a political shifter perhaps blinds her to the fact that Ms. Palin is a libertarian at heart and has governed as one, not as the socially conservative, progressive hypocrite she is portrayed as. Libertarians cannot be Nazis, tyrants or dictators, as they deny that they have the constitutional power in the first place to act as one. History proves it was, in fact, the progressive Democrats Woodrow Wilson and FDR who walked the line of dictatorship, not the libertarians leaving Thomas Jefferson and Ronald Reagan.

It was also purposed in another letter to the editor that the populace has "no control" over private corporations, which is antithetical to true libertarian free-market theory. In true capitalism, the buyers have total control over corporations. If they do wrong, people stop buying and they go out of business.

FEEDBACK POST

CORRECTION

Last week's article, "Ticked Off: Lynne Duncan can mean severe pain for patients and legal hassles for physicians," was accompanied by a photo of the wrong type of tick. The photo was that of a dog tick, not a deer tick, which is known to carry Lyme disease. Here's what a deer tick looks like.



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MUST SEE, MUST DO THIS WEEK

COMPILED BY CAROLYN FOX

1 FRIDAY 2 - MONDAY 5 In America

Independence Day we know more than just an excuse for boisterous fireworks. Celebrations crop up all over the state, honoring liberty and freedom with a soft focus, patriotism and spectacle. But some towns have more to offer the audience. Join us "at home" here in Bristol with champagne toastings in the Queen City or complete an all-day flag contest in Killington. Across your independence and choose what best floats your boat.

SEE INDEPENDENCE DAY CELEBRATIONS GUIDE ON PAGE 100 AND 101



SATURDAY 3

Perfect Pandemonium

Thought of straggling endings, missing props and ad hoc scenes? **Jason Pardo** takes the stage. The North Carolina-born Vermont-based musician plays Indiana Jones for an upcoming, spontaneous album with his trademark brew of soul, country, folk tunes.

SEE JASON LIVING ON PAGE 92

WEDNESDAY 30 - SATURDAY 3
TUESDAY 6 - SATURDAY 10

Fantastic Voyage

Ready to board? To the crew's playhouse **Around the World in 80 Days** makes for a good summer vacation — it's only a two-hour one. On the ship with Jules Verne's nautical adventure **Philly's Egg** in its devil carting in which five sailors somehow pull off 20 characters. Ron's voyage.

SEE CALENDAR
SPOTLIGHT
ON PAGE 95



FRIDAY 2 & SATURDAY 3 Ring My Bell

Belts angle around the state in a **Summer Concert at Benning** for the 100th anniversary. Headed in a forward ball comes the center in the largest musical instrument in the world — and there's one at Middlebury College and Vermont College of Fine Arts. The song is "Ring My Bell" by the band "The Ring My Bell".

SEE CALENDAR LISTINGS ON PAGE 27 AND 30



ONGOING

Turn of the Century

A Fleming Museum exhibit "The Art of Frances Colburn and Daniel Shapiro" shows a collection of the work of the Vermont painter on the 100th anniversary of the artist's birth. With a collection of paintings, drawings, and prints, the exhibit shows the artist's work in a variety of media, including oil, watercolor, and printmaking. The exhibit is on view through July 13.

SEE ART REVIEW ON PAGE 30



THURSDAY 1 - SUNDAY 4 Roses Are Red...

When we first met you, you were a beautiful, carefully crafted, in the language of flowers. Where a red rose clearly denotes love, but a white rose connotes innocence. Chances are you're a Little White Flower. The contrast of such soft, fragrant, and subtle colors with today's clatter of colors — think personal ads and speed dating — in **Love Letters Made Easy**. This laugh-out-loud primer covers through July 13.

SEE CALENDAR LISTINGS ON PAGE 26, 27 AND 30



4 SATURDAY 3 Party in the Park

For the 10th year, art and culture enthusiasts flock to the **Berkshire Arts Summer Craft Fair**, where visitors can enjoy a variety of art and craft exhibits. The fair is held in the park and is a great place to see local artists and their work. The fair is on Saturday, July 3, from 10 a.m. to 4 p.m.

SEE CALENDAR LISTINGS ON PAGE 30

everything else...

MUSIC	P46
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get a lift.



the men's room

the men's room is a collection of men's clothing and accessories. It includes a variety of items, including shirts, pants, and shoes. The collection is on view through July 13.

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FAIR GAME | Open women on Vermont politics BY SHAY TOTTER

Got Green?

OPINION

Hear burning? No, it's not those annoying World Gay radio stations. The sound — of static — is a local talk radio station gone legit.

Then of the popular "Carm and the Coach" morning radio show can stop holding their collective breath. The duo of **STEVE CORNIE** and **TOM BRIDGEMAN** is not returning to the airwaves.

The pair took the show off WMMR FM — at 107.1 — because the station owners hadn't paid them for months. They were hoping a recent deal would restore the signal, whereas they'd receive thousands of dollars in back pay. **JOY LARSEN** of *Consequence* first mentioned who owns the WMMR license and several TV signals throughout New York and Vermont, wanted "Carm and the Coach" to anchor the all talk station.

Later in April, everything went silent. A number of potential buyers — two of whom were interested in putting "Carm and the Coach" back on air — came and went.

Last week Laper announced a merger with the owners of several local advertising firm Champagne and a reconnection of WMMR as an all sports radio network. Laper told "Rise Radio" the Champagne deal is designed to get the station back on the air, drawing advertisers, so it can pay off debts — including thousands of dollars owed to the WMMR staff.

"I keep telling them that things just didn't work out. It's not their fault, and it's not my fault. It's just the way it is," said Laper. "For the guy stuck with the bill here, and I want the business to survive so all of these people get paid."

Of the debts owed from WMMR's previous ownership, Laper said the bulk is owed to Radioactive, the company that sold him the radio frequency. Laper says he would reimburse "Carm and the Coach" if the pair would take a portion of any ad money — rather than just advance — as payment.

That's keepy, said Cornie. "I hate a contract, and my contract was pretty straightforward — I got paid for the work. There is nothing there about revenue sharing," he said. "If this station does go back on the air, all I can say is that Tom and I won't be on it. We just want — to get paid for what we did."

Until now, Cornie noted, he's refrained from hiring a lawyer to pressure Laper to pay up.

If the checks don't start coming in soon, however, Cornie says he may change his tune.

Green Grazers

One of Vermont's larger environmental groups — the Vermont League of Conservative Voters — endorsed Senator **EDDIE RABIN** (D-Charlotte) as Monday. It's the fourth major endorsement for Rabin, who has also secured the support of the Vermont AFL-CIO.

IF THIS STATION DOES GO BACK
ON THE AIR, ALL I CAN SAY IS THAT
**TOM AND I
WON'T BE ON IT.**
WE JUST WANT — TO GET PAID
FOR WHAT WE DID.
STEVE CORNIE
OF "CARM AND THE COACH"

The Vermont chapter of the National Education Association and the Vermont State Employees Association Combined, the group includes representatives of 13,000 members.

The VLEVC has about 7500 people it can mobilize for Rabin, but the goal is to get a larger total of 30,000 identified Vermont "green" voters to the polls on August 24 and November 2, and **TOM BRIDGEMAN**, the group's executive director.

VLEVC plans to conduct a strong "get out the vote" effort on Rabin's behalf, including an electronic-bullet push to what Rabin believes will be a less hostile press.

The endorsement came less than two weeks after the group launched a new website and posted responses from candidates in a variety of questions, including one about whether climate change is real. Republican Lt. Gov. **BRAD DOUGLASS** dropped that softball, then later had to confess to what could be an environmental

truth for the conservative pol: Climate change is real.

The endorsement came at a bit of a surprise — and a blow — to Senate President Pro Tem **PETER SHAMLIN**, who has led the charge on climate change legislation and closing down Vermont Yankee — two issues near and dear to Vermont environmentalists.

Shamlin's been on a roll lately with endorsements from several key environmental business leaders and Treasurer **JOE GALLAGHER**, a prominent Democrat who once considered a run for governor. A VLEVC endorsement would have given Shamlin the necessary momentum to start pushing himself from the park — moving the field to a three-way race among himself, Rabin, and Secretary of State **DER HANCOCK**.

In response to the endorsement, Shamlin's campaign manager **MARK HARRIS** said, "While Peter respects today's VLEVC decision, he believes that his solid record of getting tough things done — without pain."

Senator **RUAN BARTLEY** (D-Lamoille) was disappointed, too, given his long-standing support for conservation programs.

"It is becoming clear that moderates don't get endorsements from special interest groups. I'm counting on the independence of Vermonters to give me the endorsement that I need, that of the voters."

Does how Shamlin and Bartley's endorsements don't mean much — that is, when they're failed to get one.

The coup is that VLEVC's candidate list of choice sets legs and other sport utility vehicles to Vermonters; he also open to discussing whether all terrain vehicle riders should be allowed to create connector trails on state lands.

Rabin told "Fair Game" he sees no irony there.

"Every chance I have, I urge my own industry to improve fuel efficiency," he said. "We have to do more to reduce our dependence on fossil fuels."

Money on the Move

This week marks the end of the fundraising quarter for federal candidates. The campaign close of one of those candidates — incumbent U.S. Senator **PETER**

LEADY (D-VT) — is pushing \$5 million. Leady's rivals, the GOP's **ANTHONY** and Democrat **IAN FREELICK**, are each struggling to get to six figures.

A recent Rasmussen poll finds Leady 30 points ahead of all rivals. So why does Leady need to raise so much cash? Perhaps he's trying to set some kind of Vermont record?

In 2008, businessman and GOP senatorial candidate **SEN THOMAS** spent \$7 million — of mostly his own money — in a losing bid against then U.S. Representative **MARK SWANNEY** (D-VT) to fill the seat vacated by U.S. Senator **JAMES JEFFORDS** (D-VT). *Swanney* raised, and spent, \$6.8 million, making it the most expensive senate race in Vermont history.

Here's Leady riding in all that dough when every Democrat running for state wide office has his or her hand out?

A recent *Washington Post* report claims around 60 percent of Leady's campaign donations derive from out of state. That's tops, per se, but Leady's out of state lead at \$1.6 million.

Leady's campaign manager **CARLTON OWEN** and the *Post* figures are about right, but quickly add, "Thousands of Vermonters contribute to Senator Leady's campaign, exponentially more than all six of his opponents combined."

True, but... Despite the heavy reliance on out-of-state money, Leady has raised at least \$100,000 from Vermonters since January 1, 2009. The average contribution is less than \$100. For out of state supporters, it's less than \$50, and Dwyer.

As of March 31, Britton had raised \$43,527 and was more than \$70,000 in debt, while *Freelick* raised \$45,849 during the same period with an average debt of the two, *Freelick* raised a substantial sum from out of state, while Britton has raised most of his money from in state. In fact, campaign advisor **BRADLEY DORTCH** says Britton has taken in at least 80 percent of his money from in-state donors and is not taking any PAC money.

His longtime supporters, Britton? "Vermonters care politicians don't need millions of dollars of special interest PAC money to run for reelection in the state of Vermont," he says.

It seems like outside of Vermont like Leady, too.

Dwyer's explanation, "Senator Leady enjoys a national base of support based on his tremendous record of accomplishment, especially his willingness to stand up to the back

administration while defending the Constitution and our civil liberties."

Survey Says

Last week Rasmussen Reports released the results of its second poll in the Vermont governor and U.S. Senate races.

Little has changed since the first poll results came out in March.

The poll shows U.S. Senator Patrick Leahy vanguard his Republican challenge. Les Britton, Vermont's Democrat primary challenger, Daniel Fitch.

In the governor's race, Republican Lt. Gov. Brian Dubie is still leading all Democratic voters as head to head matchups. Only Secretary of State Deb Markowitz is holding Dubie below 50 percent. The second closest challenger is Britton, followed by Shanks. Both Google and **WANT DUNE** and Senator Susan Bartlett (D-Lamelle) lag far behind.

Despite their preference for the conservative Dubie, Vermonters remain liberal on other hot button national issues, such as the Arizona state immigration law and opposing the federal health care law. Another San for Vermont has fewer Tim Fritts members than any other state in the union.

That's the Ticket

An environmentalist from VLN wasn't too happy with new state Shanks this week. On Monday, WCAX-TV aired a story on the 6 p.m. news — complete with road side video — of a traffic stop involving the speeding senator. Shanks was on the way from Middlebury to Burlington on Interstate 91 when a trooper pulled him over for going 81 miles per hour. The speeding violation wasn't the main point of the story, though. When asked to show his driver's license, Shanks first whipped out his state identification, then jokingly said he hoped the trooper would be "kidding him" next year when he was governor.

The event last didn't help Shanks get new points on his license and a \$182 speeding ticket.

Next time, try doughnuts, senator. ☺

Want more info about running for the state? For "Seven Days" vote 5072. Need Character? On Tuesday night during the 7 p.m. broadcast for a press release.

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No More Mr. Nice Guy?

Doug "Quiet Man" Racine says he's tough enough to be governor

BY ANDY BROMAGE

Five of the six may be almost indistinguishable on policy issues. But the men and women competing to be the next governor of Vermont are very different people. And their individual stances may better indicate how they'd govern than any number of speeches, debates and slogans. To that end, Seven Days reporter Andy Bromage has been trying to know the gubernatorial candidates at their jobs in their homes and on the campaign trail. In the third of a profile, he shines a light on Doug Racine, who tried—and failed—to get the big job eight years ago.

The subject of bupropion—*a* drug that's used to wean addicts off heroin—came up during a recent candidate debate in Burlington. The moderator asked all five Democrats running for governor how they would address its increasing presence in Vermont. "Bup" has become the most abused drug in the prison population and one of the most frequently sold in the street.

When it was Senator Doug Racine's turn to answer, he didn't dance around the question or wait off into a canned stump speech. He looked straight at the crowd and said he didn't know.

"I will tell you what kind of a governor I'm going to be," Racine began. "I don't completely understand the problem you presented in your question, so I'm not going to speculate on what a solution might be. I'm not going to do it off the cuff."

Politicians are famous for giving nonanswers to questions they think are too controversial, or haven't thought through. Racine, a Redmond Democrat, can obstinate with the best of them.

But his honest response to the drug query is more typical of the so-called "Quiet Man" who's been in Vermont politics for the better part of three decades.

Even when he does have "the answer," Racine doesn't sugarcoat it. He believes Vermonters want real information about the state's toughest problems, even when it hurts.

So he's sticking his neck out to talk about some of the most politically radioactive topics, such as rising taxes and growing state government. Unlike his four Democratic opponents—Secretary of State Deb Markowitz, former state senator and Google executive Matt Durning, and state senators Peter Shumlin and Susan Barthel—Racine is facing

new and higher taxes as fuel for solving Vermont's continuing budget crisis. He says that taxing soft drinks and Internet sales, or even raising the rooms and meals tax by half a point, could help balance the books and avert additional cuts in state services that Vermonters have come to depend on.

Racine is a big proponent of the "social safety net" and believes the wealthy should shoulder their fair share of recession-related pain.

He understands the risks of that position. Taxes are "evil" in the minds of many voters, he admits, and the mere suggestion of raising them has sunk many a political campaign. His other budget-conscious brainstorm—tapping the state's \$60 million rainy day fund—is politically unpopular, too: the Senate recently shot down Racine's proposal to use those funds to close the deficit.

Racine maintains he's the only realistic candidate in the running for Vermont's top job. The solutions his opponents are pitching—growing the economy, controlling health care costs, cutting in prices—are sound—are all good ideas, he says, but won't balance the budget in the short term.

"I'm going to tell people what I think, and I'm going to trust them as intelligent human beings," Racine says. "I'm not going to be fearful or hide what I think is good public policy because some people might be able to use it against me."

In today's sound-bite culture, that kind of candor is risky. And Racine has a lot to lose. The latest *Barron's* Reports poll shows him in second place among Democrats as hypothetical in-stay-at-home Republican candidate Brian Dubois, the popular incumbent governor Racine has also secured endorsements from the state's three biggest labor organizations—the AFL,



PHOTOGRAPH BY ANDY BROMAGE

CIO, the National Education Association teachers' union and the Vermont State Employees Association. On Monday, the Vermont League of Conservation Voters gave him the nod.

Racine is doing everything he can to avoid a repeat of his last campaign for governor, in 2003, when he lost to Republican Jim Douglas by a margin of 45 to 42 in a three-way race with Con Higgins. In hindsight, Racine says he made the mistake of letting the race become a referendum on Howard Dean and failed to clearly articulate his vision for the state.

Racine also concedes he was too lackluster. The consensus was that Racine didn't hit hard hard enough when Douglas labeled him a "hip-fappert." The late Sen. Doug Cookman, Peter Freese subsequently dubbed him "The Quiet Man."

Racine insists he's a better candidate

this time around—one capable of winning. He has hired Andy Shulenberg, an experienced community organizer, to run his field operation and political strategist Joe Trippi, who made Howard Dean a national star, to revitalize him as a fighter.

"I'm very clear about who I am," Racine said during an interview last week in the cavernous Winooski street-front that has become his campaign headquarters. "I'm more willing to share my passions and my feelings and my emotions about issues than I ever have before."

Can Racine conquer his past? Voters here's toughened up enough to lead Vermont? He sure is trying. Telling with a reporter, he taps his index finger on a wooden table in punctuated his points about Vermont's struggling middle class and the need for better-paying jobs. He is clearly passionate but doesn't

came across as really fired up. Halfway through the monologue, he interrupts himself to apologize: "I'm sorry, I do get wound up," he says. "And that's part of what's different, I can really get wound up about these things."

But he doesn't always — not even in front of a sympathetic crowd. Speaking to supporters at Burlington's M. Jean's Club in early June, Racine delivered his stump speech with his hands clasping the microphone in prayer position. He never raised his voice or gesticulated aggressively but repeatedly insisted how "cascaded" he was about the campaign.

In a gray suit that matched his full head of hair, he provided a stark contrast to the warm-up act that evening — the singing, dancing drag queens from the House of LaMey, dressed out in patriotic red, white and blue regalia.

They were performing for his because Racine was in early public support of full marriage rights for gay and lesbian couples. The campaign website proudly lists a *Burlington Free Press* editorial from 1999 that slammed Racine for his pro-gay rights stance. The paper called it a "serious mistake."

And it prepared students, Racine says, to better integrate social services and classrooms to provide meals programs, after school activities and early childhood care for parents who need it. On higher education, he proposes building additional campuses around the state for better access to the University of Vermont and state college system.

Racine calls himself a consensus seeler and an honest broker who would work to stop the "polarization" he sees solidifying in Montpelier. The image of Racine as a trustworthy truth teller is one that Trippi is eager to promote too.

"If people want empty promises — yes laws, we'll eat taxes and increase spending and everything's gonna be great — then are plenty of people you can vote for in this world," Trippi says in a phone interview. "[Racine] is going to tell you the truth."

The senator is running on a legislative record that stretches back to Ronald Reagan's first term in office and includes work on program issues at helping at-risk youth, sexual-assault victims and economically stressed families. This year, Racine's signature achievement

might be other ways to look at it, by showing an openness — we got people who didn't agree with single payer, including Jim Douglas, to either help that bill become law or stay out of the way."

Racine was born in Burlington on October 2, 1952. His parents, Willie and Annette Racine, owned a gas station that eventually grew into Willie Racine's Jeep dealership in South Burlington. Racine was the longtime bookkeeper at the family business and still works there part-time. He is divorced and has no children; his girlfriend of 16 years, Julie MacIntyre, is a Bristol-based veterinarian.

Racine got hooked on politics early on, watching the 1964 Republican and Democratic national conventions on television. In eighth grade, he wrote a book report on Theodore H. White's *The Making of the President 1964*.

He graduated from Burlington High School in 1970 and went from Princeton University in 1974, where he majored in "politics." After college, Racine worked on Patrick Leahy's first U.S. Senate campaign and went on to serve as his legislative aide in Washington, D.C.

Racine's own debut as a lawmaker



"Not as liberal as he used to be," Illiano clarifies. "I think he's pulled back on that, where he's more sensitive to the business community. He's moderated over time and with experience."

Racine's Senate colleagues elected him president pro tem in 1989 and again in 1991, when he presided over a split chamber with 15 Democrats and 15 Republicans.

In 1996, he ran for lieutenant governor and won — three losses in a row. The last time, in 2004, he lost Brent Dubé, a victory he holds over Democratic rival 89-year-old Daines, both of whom

IT'M MORE WILLING TO SHARE MY PASSIONS AND MY FEELINGS AND MY EMOTIONS ABOUT ISSUES THAN I EVER HAVE BEEN BEFORE

SEN. BOB RACINE

There's no question that Racine has political courage. He was the first candidate in someone he was running for governor, several days before Douglas was sworn in for a fourth term.

"I was wearing a growing disaffection," Racine says. "People in the business community felt there needed to be a job creation strategy and there wasn't."

On the issues, the Racine agenda is similar to those of his rivals. He wants to make health care universally accessible to Vermonters, to build new renewable energy systems in the state, including a wood-chip-firing biomass plant, to support local farms and tech companies through state grants and loans, and to make state government friendlier to small businesses.

Education has been a main priority for Racine, who served for four years on his local school board. He says he wants to reestablish a cooperative relationship between state government and local educators and to solicit new ideas for improving Vermont schools. He supports consolidating school districts to lower administrative costs but opposes mandating such changes — it should be a local decision, he says.

In recognition of Vermont's long

was a health care reform plan that's getting serious review.

As originally written, \$88 called for establishing a single-payer health care system in Vermont. In its final version, the bill shelved an actual health plan in favor of studying three different health care models, one of which must be single payer.

Racine, who chairs the Senate Health and Welfare Committee, calls it a huge step toward health care reform, but others are less enthusiastic. Dr. Deb Richter, a leading advocate for single-payer health care in Vermont, thinks Racine forfeited a chance to pass an actual single-payer system this year. Richter is endorsing Racine's rival, Democratic Senator Peter Shumlin, because she's convinced he's the only candidate who can get major health care reform enacted.

"He is not assuming enough, in my view, to get the job done," Richter says of Racine. "That is really the biggest problem I have."

From Racine's point of view, a road map to health care reform is real progress — and the only thing that had a greater of passing this year.

"If the business was [single payer] or nothing, we would have had nothing," Racine says. "By allowing that there

was in 1984, at the age of 30, when he was a seat in the Vermont state representing Chittenden County Republican Senator Vasek. Illiano describes him slightly younger colleague in a "widespread liberal" and a "left" who developed a sense of humor over time.

Illiano also remembers a fierce fight on the Senate floor that lasted well past midnight. Illiano supported a bill permitting gunshots over residential neighborhoods, while Racine vehemently opposed it.

When Congress was getting tougher on work requirements for welfare, Vermont was doing the same, says John McCauley, a Republican state senator from 1989 to 1992. The Democratic-controlled House passed a bill tightening welfare rules, but Racine "warmed down" the get-tough provisions, McCauley says. One example was a rule requiring welfare recipients to find a job or accept one after 18 months of aid.

"That was not some right-wing welfare reform, but was reform that had support in the Democratic House," McCauley says. "Doug didn't want to see the government force people to work to get welfare check. He's always been extremely liberal on welfare."

lost to the Republicans who now wants to be governor.

Racine's winning streak ended in 2002, when he lost to Douglas. He took a four-year hiatus from politics following that defeat, but then returned to the Senate, where he serves as chairman of the Health and Welfare Committee.

One of his Democratic colleagues complained in a May press conference why he thinks Racine is destined for bigger things. "Doug has the two pillars of character that are necessary to be governor," said Senator Dick McCormack of Windsor, "and that is kindness in his heart and a very clear, savvy understanding of how things work."

Will years of experience and deep knowledge of public policy propel Racine to the governor's office in November? Racine claims he is older and more confident now — more willing to admit he doesn't have every answer, more comfortable broaching tough topics such as the fairness of our tax system.

"People went more information than you can get from a 30-second TV ad," Racine says. "They're listening, and they get what I say. So let's talk about this in a thoughtful way and not a sound-bite way." ☐

Change for the Better? Local Financial Institutions Lament Lower "Swipe Fees"

BY KEVIN J. KELLEY

Politics makes strange bedfellows, but it can also produce unlikely adversity. Consider the current case of Congressmen Peter Welch and Vermont's credit unions, community banks and small retailers.

On money matters, these interest groups are a like in spirit with one another and with Welch's populist politics. But convergence has gone a way to conflict over a major compromise in the financial regulatory reform package expected to become law in the coming weeks.

At issue is the "swipe fee" merchants must pay to financial institutions and to companies such as Visa and MasterCard every time a customer makes a purchase with a debit or credit card. The fee usually ranges between 1 and 2 percent of the sales price, which means, in essence, the profit a mero-and-pop shop might make on, say, a pair of pants.

Take out two cents on some small item and you might as well be giving it away," says Courtney Blundy, whose family owns Vermont's convenience store across from Battery Park in Burlington.

Welch calls the slice taken by Visa, MasterCard and big banks "a rip-off that has torn the" action to limit the swipe fee to "no more than 21 cents," adds Vermont's sole member of the U.S. House. He notes that swipe fees in the United States are among the highest in the world because many countries regulate how much companies and banks can charge on a transaction.

The second-term Democratic representative denounced his desk in Capitol Hill by attaching a swipe fee amendment to the House version of the legislation assembled in response to the near meltdown of the global economy in 2008. The

provision that Welch cosponsored with Illinois Senator Richard Durbin empowers the Federal Reserve to reduce the swipe fee on debit-card sales by an amount the Fed decides is "reasonable and proportional."

It also allows the fee to be kept high in place for banks and credit unions with less than \$10 billion in assets. And the amendment forbids retailers from discriminating against cards with higher swipe fees.

These stipulations were sufficient to satisfy key House Democrats concerned about the Durbin-Welch amendment's potential impact on credit unions and community banks, but the institutions themselves aren't satisfied. The heads of their Vermont credit associations doubt whether Welch has done, and are also unhappy with senators Patrick Leahy and Bernie Sanders for supporting the amendment.

Joseph Bergeron, president of the Association of Vermont Credit Unions, worries that the Fed may go along with a potential refusal by Visa and MasterCard to implement a two-tier system. The two debit-card giants have argued that assessing the full swipe fees for some cards but not for others would so complicate their processing procedures that they might apply swipe reduced rates to all cards, including those issued by credit unions and small banks. A two-tier setup will be "very complex and difficult to program — so much so that it won't be worth the resources lost" by the card companies to a reduced swipe fee, adds Mike Turkel, president of Merchants Bank.

Whether savings merchants enjoy as a result of reduced swipe fees are unlikely to be passed along to consumers, the amendment's opponents argue. "It's most of all going to benefit Wal-Mart and other big chains," Turkel observes. "Are they going to cut prices or add to their earnings?" he asks rhetorically.

Bergeron, the Vermont credit union association president, says he sees with Welch on this issue "many times" but that the compromise could not be persuaded to change his position. D'Ella is less diplomatic.

"It's frustrating to banks in Vermont that we did not create the problem, yet members of Congress and our own delegation in a degree are taking this broad, sweeping, one-size-fits-all approach," the bankers association head declares.

Welch, for his part, finds a "puzzling" that credit unions and community banks are so anything in their opposition to an amendment that expressly addresses their interests. "I do understand the concerns, but we've taken concrete steps to meet them," Welch says. "And just because they have a worst-case scenario doesn't mean it's going to happen." ☐

institutions to retain the 5.0 swipe fee, many retailers won't go along with that. Peter wants "to have a merchant and you have a Chase card has a fee of X and our card carries a fee of X plus, you're going to discharge use of our card," he reasons. "I don't know how it will happen, but it will happen." Peter says it's unfair to the amendment's aim at such discriminatory practices by retailers.

The loss in revenue from a reduced swipe fee would be "significant" in the case of VFCU, the second-largest credit union in Vermont, says its CEO, Steve Pratt. He and the community bankers were that lowered swipe fees would force them to skip their cardholders with new or higher charges and possibly end free checking at all.

Chris D'Ella, president of the Vermont Bankers Association, says it's "totally unfair" that community banks are being made to carry a price in response to a financial disaster they didn't cause. Narrowed banking options for Vermonters could be an unintended consequence of the respective reform, D'Ella adds. He warns that further consolidation could occur in the state's banking industry due to the increasing costs and declining revenues associated with heavier federal regulations.

Merchants' Turkel points out that the swipe fee provision "has nothing at all to do with financial regulatory reform. Durbin-Welch represents an opportunity by a special interest to grab something and put it into the bill," Turkel says of retailers.

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IN VT, RECESSION FUELS A FEUD BETWEEN BANKS AND CREDIT UNIONS

The risks that consolidated big banks unfairly replaced the American economy equation. Excluded from that financial picture are Vermont's deposits poured into community banks and credit union membership. Limited as many Vermonters took their money and ran from public institutions out of fear of credit card theft.

But the withdrawal of assets led shrank Vermont's deposits. In 2008, Vermont's deposits plunged 13 percent, to \$21 billion from more than \$24 billion in 2007, according to the state banking division.

The 22 banks along in Vermont's Vermont saw the relatively growing a much more modest 3.6 percent during the same period to a total of \$12.3 billion. As credit in an unimpaired manner 3 percent in 2007, the state's credit unions of Vermont's population.

That market, which is still taking the membership losses long length for credit unions. Over 100,000 of the Vermont Bankers Association says credit unions are not able to compete with big banks as well as to become more investment opportunities gives them value competitive advantages.

A Vermont Bankers Association paying \$240 million in 2007 to \$2 million in 2008 according to the state banking division. "We're the public in Vermont," the banks say.

Credit unions have also suffered from their largest source of savings. Unleashed, four new groups, 21 banks, 100 paid offices at Fletcher Allen and Dartmouth-Hitchcock might be just one of many to notice.

Interest in new banks is growing in Vermont. In 2007, a CIO firm and became a member of Vermont State Employees Credit Union which was previously open only to state employees. The growing popularity of credit unions is a positive sign for the state's financial system and interest rates that do not have Vermont's banks, such as the National Bank of Massachusetts. But its president, Ken Pierce, said in 2008 community banks are being squeezed. "We continue to be the industry of our community by paying banks," Pierce says.

Some Vermonters choose to join credit unions rather than discontinue with community banks for the same reason that some Vermonters shop at food co-ops rather than other markets. They find a special appeal in the fact that credit unions are owned by its members who make their decisions democratically. There aren't any shareholders owning them, or their investments.

Credit unions are not exempt because they have nonprofit, not-for-profit status. They are not exempt from the same rules that apply to other financial institutions. "We're not exempt from the same rules that apply to other financial institutions," says the state's chief of credit unions.

—K.J.K.



Does the Beat Go On? A Vermonter's New Book Explains Why Beat Culture Survived the Beats

BY MARGOT HARRISON

Just a few weeks ago, on May 30, Peter Orlovsky passed away in Williams, VT. The death of the 76-year-old, who'd been living in St. Johnsbury, didn't cause much of a stir in the Vermont press. But it did inspire a lengthy obituary by Bruce Weber in the New York Times.

BOOKS

To many, Orlovsky was simply an obscure poet. To many others, he was the longtime partner and "lover" of Allen Ginsberg, one of the last genuine Beats.

The Beats are one of those groups of writers that inspire fierce loyalties in some and equally fierce disdain in others. Mention them as a group of well-read people, and some will groan, while others will start quoting "Howl" or "On the Road."

Buzzington author **BILL MORGAN**, 51, knows all about that. Since he discovered Lawrence Ferlinghetti's poetry while attending college in the '60s, Morgan has been poring over Beat texts. He spent 35 years in Ginsberg's archives, helping the poet produce a comprehensive bibliography, and later wrote a Ginsberg bio. It's the authority to which Weber turned in the NYT obituary for the story of Orlovsky and Ginsberg's first meeting.

It's a story worthy of Oscar Wilde. Ginsberg initially fell in love with a painting of the young man he spied in a San Francisco smut's studio. That's one of many colorful pieces of Beat lore that Morgan recounts in his latest book, *The Typewriter Is Holy: The Complete, Unexpurgated History of the Beat Generation*, published in May.

In his introduction, Morgan notes that when he tells people he writes about the Beats, "I generally receive one of two reactions. One group will stare at me blankly... Perhaps they think I'm referring to a whole segment of the population who grow up eating nothing but beans?" But then, who do know the Beats, Morgan confesses, usually know at least one of them well. "There appears to be no middle ground."

The Typewriter Is Holy seems to target the first group: the blank stares. In a phone interview, Morgan says he "meant it to be an introduction to the Beats, an overview to get people interested in reading more about the

individual writers." While the most iconic Beats—Ginsberg, Jack Kerouac and William S. Burroughs—have each inspired "15 to 20" biographies, Morgan says, there was "no birth-to-death book" about the whole group. He wanted Typewriter to fill that gap. "Whether for Beat Generation 101 courses or for the general readers."

Though the book's target reader is not "somebody who knows all the ins and outs of the Beats," Morgan notes that the recent readings he's given at places like City Lights books in San Francisco and the National Gallery of Art in Washington, DC, have attracted Beat enthusiasts. He hopes some of the topics he offers will be new to them.

In says

One aspect of the book that may seem new, or at least contentious, is Morgan's thesis: He sees the Beats as a social movement, not a literary one. Their works are simply too diverse to keep in the same category, he believes, writing that "friendship held these writers together

as a group more than style or ideology."

And the "colossal plus" of those friendships was the progressive Ginsberg. Morgan reminds us that Kerouac coined the term "Beat"—referring, at least initially, to his generation's posture "beat down" feeling. But it was Ginsberg, "who created the Beat Generation," writes Morgan, who has adept and tireless social networking.

Reviewers rejected such banter. In his mind, by the 1950s the "Beat" moment was over: But Ginsberg had taken enough day jobs in market research to know that "a group of people would command more attention, more 'shelf space' and possibly even more respect than a page of individual writers competing for recognition," Morgan writes. In short, Ginsberg embraced the "Beat Generation" label as a branding tool—a brilliant one.

That's not to say Morgan sees Beat writing as all hype. While he doesn't quote passages or do literary criticism, he does write movingly of his favorite works, such as Ginsberg's long tribute to his deceased mother, "Kaddish."

Today, it may be hard to imagine the revolutionary impact words could have in the '50s. The Beats were catapulted to fame by their defiance of the censors—specifically, by the well-published

MENTION THEM IN A GROUP OF WELL-READ PEOPLE, AND SOME WILL GROAN, WHILE OTHERS WILL START QUOTING "HOWL" OR "ON THE ROAD."

"HORROR COMEDY" SHOOTING IN SOUTH ROYALTON

If you see people in zombie makeup shuffling around South Royalton this week, don't be alarmed—or scared. On Monday, Dustin Robert, a Randolph native, started shooting a feature film there called *Dug Up*.

It's a horror comedy with "a zombie aspect," says **BOB MCHENSKY**, the unit production manager on the film. McHensky grew up in Alburt, who left Vermont to attend the University of Southern California film school and has written, produced and directed a number of genre films, including *The Outbreak*, *Haunted Angeleno* and the belated sequel *Emily Miller: The Ride Back*.

McHensky says Robert, who now lives in Arizona, has been looking for a chance to return to his home state. *Dug Up*, with its risqué dead-like plot about a young man who seeks treasure in a graveyard and unleashes a curse, offered "the right script and genre for Vermont." The lower-budget film will probably have a "nontraditional release," says McHensky, with strong social-media marketing.

The crew of 25 or 30—plus 10 paid extras—will shoot through July 10 in locations such as a real graveyard—and with the town's permission—in the South Royalton B&B Antiques Inn. Time, a Turnbridge back road and various covered bridges. Right now, says McHensky, they're using "a lot of green screen," so they can employ computer effects to brighten up the weather in post production.

And they've found some local extras who are "interested in being zombies on a Monday afternoon walking through a graveyard," says McHensky. Beats being a subtle zombie on Monday morning.

MARGOT HARRISON



cheerily told of Burlington for publishing and selling Ginsberg's "Howl."

But Morgan doesn't thank literary rebellion is played out. "The world actually needs more poets and people like the Beats to come around now, where we're becoming more conservative and scared of everything," he says in our interview. While publishers no longer fear prosecution for printing works like "Howl," Morgan notes political correctness encourages self-censorship. So does the current "family-friendly" stance of the Federal Communications Commission. "For 25 years," says Morgan, "Allen was able to read his poetry on the networks with no censorship. I couldn't go on a radio station now and read [Howl]. They would be fined an enormous amount of money by the FCC. Censorship is actually more powerful today in some ways than it was."

The response to Morgan's recent interview on **VERMONT PUBLIC RADIO's** "Romantic Edition" suggest that the Beats polarize as much as they ever did. Former NPR commentator **WHALE LANCE** called in to say Morgan had changed his life. "I still keep a copy of *On the Road* under the seat of my car in Bubble Whisp, just in case," he chuckled. Another caller accused the Beats of

turning Americans as to drugs.

After the segment aired, Vermont poet and playwright **DAVID RUSSELL** commented online: "The influence of the Beat writers on the future of American writing cannot possibly be overestimated."

But "Larkin is South Baylton," a well described "line of the beach," wasn't so sure. Her three kids, she wrote, found it hard to relate to the characters in *On the Road*. To young people raised on ideals of "community service and sustainability," she suggested, the *mid-century* characters of personal liberation seem "half-dead."

So that as it may, Morgan doesn't think the Beats have come out their welcome. In fact, he says, "On the Road" sells more and more copies every year. Every year there's a new supply of it and 15 year olds who got that book and read it, and it means something to them."

But will those young Beat fans end up being fewer children like Ginsberg, say, like Kerouac, poets like Burroughs or eco-Buddhists like Beat poet Gary Snyder? Only time will tell.

Keeping the Beat ... in Burlington?

In *The Typewriter Is Holy*, Bill Morgan argues that the Beats were basically a group of friends who just wrote what they felt like writing. There was no "Beat style." Day enough. But how does that explain the slim volumes of "neo Beat" poetry that keep looking on my shelf?

DAVID RUSSELL, founder of the local DIY publisher **BA PRESS**, put out the first volume in his *Neo Beat Poets* Burlington series last fall. *Wide Eye Golf* is an anthology featuring the works of Davidson, Jacki Brea, Mary Randall and others — some recruited by call to artists in *Seven Days*. The second book in the series appeared this month. Called *My All Road Opened Doors*, it's a collection of poems by Burlington's

IGANTHERBY

KEEPING THE BEAT ... BY P&D



1 The Typewriter Is Holy: The Complete Unpublished History of the Beat Movement by Bill Morgan. Free Press, 200 pages, \$20

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STATEofTHEarts

Keeping the Beat... 40/30

Within the same few months, we received a copy of *Che: A Novel* in Three Parts, by PETER MORRIS, a former student of Allen Ginsberg who now teaches at the UNIVERSITY OF CALIFORNIA, BERKELEY. While the author doesn't call his work "new Beat," he does evince a postulated reproduction of a snapshot of Kansas' with Ginsberg's *Howl*, closer to prose poem than narrative, focuses the kind of casually flowing imagery that many people associate with the same apostate names of Beat writing.

What does it mean to be new Beat? I ask Morris. "Each person defines what the Beats are for themselves," he replies. "I'm not sure you could write in a style influenced by Kerouac and Ginsberg and Burroughs and Snyder and Burroughs that you could be influenced by some of them."

When I ask Donohue the same question, he acknowledges that "each writer [in his series] is a bit different, just like the original Beats were." The Burroughs poet styles range from rhyme to free verse, their ages from early twenties to 35 years. But, says Donohue, "what every body liked about the Beats was sort of that approachable poetry, things that hit you on a gut level."

In the poems that opens *Wake Up Call*, Donohue describes the Beats' breakthrough as "spontaneous" by the time of electronic communication — a key idea put it by "harmless mechanical / communication will bring down blackberry line" but one Beat doesn't have to be Lucinda, he tells me. They just don't like the kind of dense dependency that stresses out the world. "The Beats enjoyed the moment, enjoyed life itself," says Donohue. "We're trying to bring that back in the writing that we have."

And Thorey, for one, is succeeding. I don't know whether his poems are best called new Beat or bladed to Richard Brautigan (as Donohue suggests) but they're great fun, as happy as hellfire and first personable, without a hint of pretension.

On the back cover, Thorey describes the poems as having been written

"somewhere on Main Street between a kiosk shop and a flower, on a third floor that smells like freshly welded metal." That provision of place serves him well. The book is called "A Certain Peace."

there's a certain peace
you can't find
below what
sitting at a typewriter

it has to have a delicate
one

like corn boiling

one of those poems
can be found
on a rock
by Lake Champlain

surrounded by
wet grass



U Wake Up Call by Peter Morris, 1999, 100 pages, \$14.95
Che: A Novel in Three Parts by Peter Morris, 1999, 100 pages, \$14.95
The Beat Generation by Peter Morris, 1999, 100 pages, \$14.95

My first Beat Poems by Peter Morris, 1999, 100 pages, \$14.95
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Feedback

Only in the progressive infrastructure of every exhibition — where entrenched, favored labor unions, campaign contributions and crony, politically correct dogmatists are allowed in the “too big to fail” safety net and receive endless bailouts from their political enemies — do the consumers have as control over politically favored corporations. Money and facts show the progressive biggest fears face them only on the mirror.

Sean Harwick
SOUTH BRITAIN, ON

cigarette consumption by switching to smoke-free tobacco/nicotine products.

In contrast to public health advocates whose goal is to reduce tobacco disease and death, the RDA and other opponents of e-cigarettes have grossly misrepresented the health risks of e-cigarettes because their disavowed goal is to end all tobacco/nicotine use (except for the use of nicotine sold by drug companies).

Bill Goodhart
PITTSBURGH, PA

Goodhart is executive director of SmokeFree Pennsylvania

SAFER CYCLING

In regards to bike safety and sharing the road, we can, indeed, do a lot of “When It Comes to Bike Safety, Vermont Mills Down.” — *Head* [June 2]. I believe the underreported, dirty little secret of this issue is the unsafe bicycling in Iowa. Living on the corner of Pearl and North Winoski, every day I see dangerous and ignorant bicycling. From speeding up and down sidewalks, where some one could be carrying out of a driveway or business, to blowing red lights and stop signs. I have been hit and almost hit several times crossing the street by bicyclists blaring up the wrong way on a one way. I absolutely refuse riding up hills around Burlington to driving up car. I certainly believe that drivers must have more patience and use more caution. However, in order for this to work, more bicyclists need to start biking the right way, the safe way, and the lawful way so we can truly share the road.

Matt Perry
BURLINGTON

SMOKE-FREE FOR ALL

All smokers — and non-smokers — should read “Is, And, and But?” [June 2]. As one who has campaigned, since 1996, to ban smoking indoors, to stop cigarette marketing to youth, to require higher cigarette taxes, to hold cigarette companies legally accountable for their cigarettes schemes, and to help smokers quit smoking, I strongly encourage all addicted cigarette smokers to try using e-cigarettes, smokeless tobacco products, or nicotine gums or lozenges as alternatives to cigarettes.

Daily inhalation of cigarette smoke (not the use of nicotine or tobacco) causes 90 percent of all tobacco diseases and deaths.

Decades of scientific research indicate that all smoke-free tobacco/nicotine products are 99 percent less harmful than alternatives to cigarettes smoking, and millions of smokers have either quit smoking or sharply reduced their

KID COMMENTARY

As a person who studies the parent/child relationships, I found Kiki Randolova's “Keeping Kids on Track” [June 9] extremely interesting. However, I will take issue with one point made in the article “What you do with friends... is build a relationship with them through hard work and equality.” Unfortunately, I don't find that this is true for the majority of us. The effective model of relationship/childhood reverts to the one they get from their parents. Attachment theory holds that parental responses lead to the development of patterns of attachment; these, in turn, lead to internal working models that will guide the individual's feelings, thoughts and expectations in later relationships.

Nicole Hoelle is perhaps speaking of some utopian ideal, but the high rate of divorce would serve as evidence of our inability in a society to overcome the parenting of people with no experience for the job. These old enough to remember the television program “The Waltons” will recall a three-generational household, where grandparents, parents and children coexisted in a relational model, still common in other cultures. The focus being on interconnections and interdependencies that create the sense of self.

“How does parenting affect children?” is a question we are not eager to ask ourselves if we place more value on “own ways easier” lower holds control of parenting. Problems such as addiction, alcoholism, obesity and suicide are in many ways attributable to a lack of “relationship-based parenting” during a child's developmental years. Those who cannot recall themselves of Hoelle's “Parenting on Track” will find some comfort in it on the television program “Superman.”

Therese A. Hopper
MONTPELIER

Dear Cecil:
I've been working third shift for approximately five years now. On my days off despite my three children, I try to maintain somewhat the same schedule (easier since they reached school age). I've loved all kinds of horror stories about people working third shift living whatever lives, women being more prone to breast cancer and other scary chills. Is there anything to these stories? What effect does working third shift have on your body long term?

Cecil

The one proven effect is you hear more scary stories. Whether there's anything to them is extra unknown. So far this is not seeing a good reason to give up your night job.

Lately, most of the attention has focused on a possible link between night work and breast cancer. A 2001 Danish study of 30,000 women showed a 50 percent higher risk of breast cancer if they'd worked nights at least six months. A 2006 study of 45,000 Norwegian women working the night shift found the risk of breast cancer for some of them was twice that double that of day shift women.

Why might night work lead to more breast cancer? One theory points to the hormone melatonin, which is secreted by your pineal gland and helps regulate your body's clock. Melatonin is produced most abundantly at night, but this



can be substantially reduced by exposure to light, including artificial light while you're on the job. Some researchers say suppressed melatonin levels can lead to an increase in not hormones, which in turn can increase cancer risk. In support, they cite a couple of studies involving profoundly blind women, who have only half as much chance of developing breast cancer as sighted women. They? Yes, but that's a little deeper into the members. The Danish investigators compared 3,000 women who had breast cancer with 7,000 women who didn't, factored out things such as age and socioeconomic status, then compared job schedules. The night workers were eight percent more than their share of cancer.

Trouble is, we're not sure the "night workers" actually worked at night. The test subjects weren't interviewed — their personal information was pulled from various databases and their schedules were inferred based on the likelihood of women's doing night work in their various occupations, as determined by a prior survey.

The process was impressive, the doctoral risk difference modest, the possibility of confounding is however difficult to rule out. For example, night attendants, who were assumed to do a lot of night work, are exposed to more car injury risk, which can cause cancer. What the results a bit? Hard to say, but you'd want to see if similar studies came to the same conclusion.

Even, you say. Ring on the 45,000 Norwegian women. Well, without examination, the Danish and Norwegian studies don't show the same thing — they show opposite things. Remember, the Danish study claims a raised cancer risk after just six months of working nights. The Norwegian study found cancer who'd worked nights for 34 years or less had a slightly lower cancer risk than day shift women. The study was a long-term risk where who'd worked nights for between 15 and 19 years, the only women with double the cancer risk were those who'd worked nights for 30 years or more.

What's more, just 24 of these women actually got cancer, and, as with the Danish study, we're not entirely certain they worked nights.

You encounter the needle in a haystack problem a lot in this kind of research. For example, a 2006 study of 34,000 Japanese men purports to show rotating shift workers had triple the risk of prostate cancer. (Those working strictly at night had no significant risk increase.) But when the researchers asked the workers themselves about when they'd been working, they had many cases of cancer in men beginning work before midnight or past 11.

The not seeing much reason

to revise the conclusion of a 2000 review in the journal *Occupational Medicine* ("Today there is no conclusive evidence that night work per se increases the risk of cancer." I'll hold my up the risk of rotating shift work is uncertain, too).

Of course, the big C isn't the only alleged danger:

- One study found a third of night shift workers suffered from insomnia and such, compared to less than a 20th of day workers.
- A German study found night-shift workers were 40 percent more likely to have had an ulcer and 70 percent more likely to have had gastrointestinal complaints.

BLISS BY HARRY BLISS



It's true, with the football, hockey and basketball seasons over, maybe it's time to cut "the cheer."

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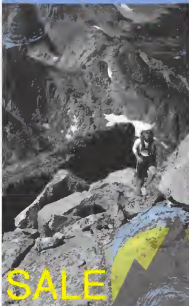
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Safety First

BY ALICE LEVITT

Mickey van Gulden arrives at the Seven Days offices on a mission. He must protect one of a walk down Burlington's lower Main Street. The 40-year-old Wisconsin native shouldn't have much of a problem. Though he studied math in college and has a degree from Champlain College in communications, van Gulden has been a bouncer and security guard for 18 years.

Earlier this year he started his own company, Chocolate Thunder. It borrows its name from former NBA star Shaquille O'Neal, but Van Gulden's kind of power is all his own. On our short walk, few can pass without their occupants waving to the local celebrity, who's known for his cheerful well wishing at local concerts and festivals, and checking IDs at Higher Ground.

It's not just van Gulden's welcoming manner that makes people remember him. There are a many tall, well-dressed black men with dreadlocks and huge smiles walking around Burlington. Perhaps it's not surprising that van Gulden says his "dream job" would involve protecting a politician or celebrity.

With that in mind, he safely steps aside to his left as we take to the South Champlain Street sidewalk. "That way you wouldn't be susceptible if someone were to jump or lurch somewhere in your direction," he explains. "Also, it's a basic courtesy when you're walking with a lady."

We arrive at Elm Main Street, where van Gulden has worked events. In seconds, he has surveyed the upstairs space, he points out every exit and says that if Chocolate Thunder were protecting an event there, one of his 10 employees would be watching each.

On the outside deck, van Gulden calls our attention to the dangers of party drunkenness. "These rankings could lead to someone falling over," he says. "Alcohol [drinks] people of common sense and imagination their emotional state. I'd have one person standing near the partition railing and one person at the top of each staircase."

Though van Gulden calls Chocolate Thunder a security company, he prefers to focus on ensuring safety. Hence the tagline "Specializing in Safety" on the official T-shirts, which he designed and self-referenced himself. "My job is to



MI
Mickey van Gulden
TH
Burlington
JM
CEO, Chocolate
Thunder Security
LLC

make sure people have as much fun as possible," he says, "and feel like they're not being peeped upon."

SEVEN DAYS: Your background is in communications and marketing. How did you start in security?

MIKEY VAN GULDEN: I started working private parties for friends. I like to think I'm well-spoken and mature. I have a minor background in law. I know I never got past a white belt. I was captain of the high school wrestling team. Accomplishments like that carried me with the minor belt. If people think you did more than you actually did, and you don't correct them...

SD: But it sounds like you were really used to the job?

MSG: My wife and I have kept me out of trouble. People don't want to get fights with large individuals. I'm 6'7", I was 6'5" with an Afro. I use my ability not to shy away from people and [to] maintain eye contact. Communicate in a clear, concise manner. People think, this man has verbal skills, so we should listen to this large man.

SD: Speaking of your appearance, do you think the dreads help or hinder you?

MSG: Having dreads definitely means, I'll wear a hat, my eyes are some but hard, so from the front it doesn't look like I have dreads. That way, I have a few different images. It's like changing your clothing.

SD: You followed the tearful Brad

and Phish when you were young. It must be exciting to get paid to go to concerts.

MSG: You do get that taste of excitement. And you get to see free shows. The truth is, I only really see 15 or 20 percent of the music going on. There's a fine line between security and voyeurism. Now, I have a little more leeway with scheduling when I can be where I wanna be. But if the jobs gonna get done, I can't be a glorified cameraman.

SD: At big concerts and festivals, who is it you're looking for?

MSG: I totally work... from the festival use to the performer. I prevent people from sneaking onto the property without a ticket. I also prevent people from selling beer, hooding T-shirts or their drugs. They sack the energy and freedom from a festival.

SD: You try to avoid physical confrontations. What do you do instead?

MSG: I was at an open area all along recently. A person under the age of 21 reached for someone's gun and name. When I explained to them the wrong they had committed, they decided to defend themselves with vulgarity and maintain a "he-man" persona.

I usually put an open palm on the small of their backs and lead them to the door. It's always followed by the individual saying, "Don't touch me." It ends up being a verbal jujitsu penguin match. They're

lost as soon as they expose themselves as someone who has violated our proclaimed code of conduct. This individual tried to shove me and said [he] had friends there. I went around and picked [him] up like [I was] carrying a sack of flour, or a puppy.

If they're going to act like a child, I will treat them like a child. I gave [him] two or three spans on the臀 out the door. Public humiliation often goes farther than physical contact.

SD: You're currently running for a Chittenden County Senate seat. Why?

MSG: After years of providing security throughout many parts of Burlington and the USA, I decided to see what I can do to help provide security for the near- and long-term future of the county. I grew up in... Of all the states I've lived and worked in over the last 20 years, I've always used Vermont to gauge other places' landscape, citizens' personality, cleanliness, community unity and economic opportunity. All of that combined, I've confirmed what I've always felt: that Vermont is a fresher, sweeter place to have a family, work or go to school. ☺

f Thank to a monthly volunteer feature in *Working in Vermont* as an interviewee, we are happy to say you would like to know more about us! Visit www.chocolatethunder.com

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Jean-Luc Dushime and his family fled genocide in Rwanda when he was 18, and then a second horrific war in the Democratic Republic of the Congo nine years later. As refugees, they arrived in Burlington in 2004. Now 28, Dushime has a degree in public relations from Champlain College and a rusty-fresh U.S. citizenship. He has embraced life not only in his new country but in Vermont, happily engaging in physical activities from snowboarding to mountain biking to baseball. He works as a mentor at the King Street Center and is a capable, self-taught photographer who enjoys taking pictures of his friends, many of them also "New Americans."

These stark iterations of facts does not come close to telling Dushime's full story, one that finds parallel time and time again in the lives of refugees. Dushime, whose *journeys* is calm, humble and thoughtful, says he's grateful to be alive, proud to be an American and lucky to be in Burlington, where he feels "grounded." Though he'll give you details if you ask, he'd rather not dwell on his past. Instead, Dushime is determined to tell the stories of faces left behind.

"I want to go back and document people's lives," he says. "I feel like our story has not been told well. Anyone who goes through something like that needs to be heard, without that," Dushime adds, "their stories are gone forever."

Rach a project would help him find closure, too, he readily concedes — "I feel like I can't move on without that," Dushime says. He's acutely mindful of the thousands of fellow refugees who may never have the fruits of his good fortune: safety, most of his family second here, an education. And, not least, the ability to "have a dream and the means to pursue it," so he puts it.

"The war made me really sensitive to people's pain," says Dushime. "I reflect every day on my life and what I can do better. No matter what happens to me, I persist. It couldn't get any worse."

With any luck, he'll find his way back to Africa with cameras in hand and have a chance to tell those stories to the world. Meanwhile, Dushime is creating a compelling portfolio of American portraits in Vermont. For this pre-Fourth of July issue, he agreed to share some of his pictures with Steven Davis.

PANELA POLSTON



Picturing

JEAN LUC DUSHIME AIMS TO TELL REFUGEE STORIES

Left (in right): Dushime (right) with a friend. Photos: Steven Davis. Right: Steven Davis. 2008



Top: Steven Davis. 2008



INDEPENDENCE

James Earl Ray (right) receives his 99-year sentence



New America



Left to right: Senatus Abdulahi Hassan, Abdou Moukoko, and Malcolm H. Mohamed, 2004



Senatus Abdulahi Hassan, 2004

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1/25/180 Recent Discovers: Festival @ Shalane Farm: Shalane
1/26/180 The Next Season @ Flynn MusicShop
1/27/180 Joanne with special guests Steve O'Neil/Gallagher and Papa Gino/Gallagher @ FlynnSpice
1/28/180 Haddaway Valley Lake Festival 1/28/11/11 @ Haddaway/Gallagher: Haddaway

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Giving Up on Government

Book review: *Authentic Patriotism: Restoring America's Founding Ideals Through Selfless Action*

BY KEVIN J. KELLEY

Readers old enough to remember the first Bush presidency can surely recall the "thousand points of light" initiative he championed throughout his term.

George Herbert Walker Bush laid it out in poetic terms in his 1989 inaugural address: "I have spoken of a thousand points of light, and all the community organizations that are spread like stars throughout the nation, doing good.... The old ideas are new again because they are not old; they are timeless: duty, service, commitment and a patriotism that finds its expression in taking part and giving in."

Stephen Kiernan, 50, surely remembers the proto-Bush's advocacy of citizen voluntarism as a patriotic endgame. So why is this Charlotte author writing about the virtues of volunteering as though he has made some dazzling discovery?

Kiernan's new book, *Authentic Patriotism: Restoring America's Founding Ideals Through Selfless Action*, takes an apolitical approach to social activism similar to the one urged 20 years ago by Bush senior and, more recently, by Bush junior. In 200 pages, Kiernan formulates an overall analysis that's essentially conservative, even though he clearly wants the book's themes to be regarded as progressive.

The myopic mindset at the core of *Authentic Patriotism* detracts readers from its solid journalistic aspects as well as its insights into the impact volunteering can have on both the doors and nozzles of good deeds. The book also highlights an important but underreported social trend in today's America: a broadening commitment to giving that and money to help the ill and the impoverished. Kiernan, a Middlebury graduate, calls the many "service learning" programs that have sprouted in U.S. colleges, and he points out that it's become unusual for endurance races not to include fundraising efforts on behalf of one charity or another.

It's probably right that this phenomenon, along with the many individual initiatives he recounts in the book, represents a response to the alienation and poverty

so pervasive in American consumer society. Kiernan mashes a list of statistics showing the persistence of poverty in the United States. These symptoms of "a nation afloat" reveal the inability of both government and the market to solve social problems, he argues.

What's needed, Kiernan concludes, is an outpouring of "authentic patriotism"—not the flag-waving jingoistic kind, but a self-

poveitism to "let the world as we might and we are taking better care of ourselves. We need to get our house in order first." That sounds like an excuse for narcissism in a book that's supposed to be about altruism.

AUTHENTIC PATRIOTISM TAKES AN APOLITICAL APPROACH TO SOCIAL ACTION

SIMILAR TO THE ONE URGED 20 YEARS AGO BY BUSH SENIOR AND, MORE RECENTLY, BY BUSH JUNIOR.

tion "love of country" expressed through commitment to "the common purpose and shared values within a geographic boundary.... Authentic patriotism," he adds later, "is about the United States of America, its well-being, its future, its adherence to founding principles." Defining "selfless action" in antiautocratic terms may seem oxymoronic.

It's true, of course, that millions of Americans suffer deplorable social and economic wealth. But hardly anyone starves to death in this country. And, if all human lives are to be valued equally, why doesn't *Authentic Patriotism* at least mention the millions of Africans who die succumb to hunger? Kiernan writes impressively about volunteers' efforts to help fellow Americans stricken with cancer or ALS (Lou Gehrig's disease), but he says nothing about easily preventable illnesses such as asthma and diabetes that might kill fewer children in poor communities if people in the richest of all nations undertook fundraising campaigns on their behalf.

Kiernan says the U.S. will remain largely

A bigger defect in the book's contention that the federal government is so now obnoxiously incapable of bringing about positive social change. "Government is too sluggish, and too divided by partisanship, to lead the way to a stronger America," Kiernan tells us. The New Deal/Great Society "model" of federal action producing dramatic reductions in poverty rates is no longer applicable, he adds. So much money is now spent on lobbying that Congress cannot and will not help Americans in need, the book maintains.

That's true — up to a point. Yes, the insurance industry succeeded in killing the "public option" in health care legislation. And corporate lobbying groups made sure that a single-payer Medicare-for-all system was never seriously considered. But the health insurance bill Congress finally did adopt contains far-reaching reforms that big-money interests bitterly resisted. The same goes for the financial regulation bill sponsored by Wall Street. Oil company shells like Exxon attacked the clean-energy com-

ponents of the massive economic rescue package put together last year by Congress and the Obama administration.

Maybe the FDR/LBJ model does still work, however imperfectly, now that a compassionate Democrat once again occupies the White House.

Kiernan has little to say about Obama's significance and potential. He does acknowledge that the president's "call to unity of national spirit, his appeals toward service, have galvanized millions of people." Kiernan seems to doubt, however, about Obama's ability to achieve much of anything: what with "one war under way, an economy in crisis, and global mayhem, from the nuclear submersions of North Korea to the contested election in Iran."



But most of those who voted for Obama did so with the expectation that he would make progress on all these fronts — especially if pushed hard by his supporters to fulfill his campaign promises.

Korman further claims that federal spending initiatives don't make much of a difference. He describes the nearly trillion-dollar stimulus measure as having failed to end the recession while plunging the budget in deeply into debt that it's now impossible to allocate funds to worthy causes.

Here again, *Authentic Patriotism* makes its case, generally well put — and again it fails to look beyond the limits. That it wrongly ignores the book is premised on a world refusal to challenge the ways in which Americans' tax dollars are being spent is what is still a democratic political system where citizens' grievances can be redressed.

Praising volunteer action in terms of patriotic sentiment leads Korman to take some reactionary stands. For too many Americans, he writes, "patriotism is reduced to work or sample or compliance with national norms." These views are expressed by protest, by rule of power, by buying a bumper sticker that mocks leaders or questions authority. This is not patriotism either. Not even close... these expressions of liberal perspectives are far too superficial to be called the real thing."

If real Americans don't question authority, then it's easy to see why this particular promoter of patriotism treats the Pentagon as though it were a benign institution. "National defense continues to be a priority in my own government in importance," Korman observes as part of his argument for why the federal government can't ever spend like his business, i.e., that all the money Washington spends goes toward unfilled compensated gaps. After having responded that federal outlays climbed to an unprecedented level in October 2002, he comments, "no government's fiscal concerns are the people's belief had reached its all-time high."

No wonder, then, that he reckons squandering of the people's money is part of a wave of aggression in time? No point in trying to render our government profitable?

Authentic Patriotism ignores the fact that as much as 44 percent of federal tax receipts — close to \$1 trillion — go to military purposes. Korman doesn't point out that the 2008 US military budget was almost as large as the total of all other national military appropriations combined. Does he believe this is as it should be? Does he think it would be appropriate to suggest otherwise?

This book's outlook will appeal not only to the Bushers, just as it will to Obama supporters in the Republicanism. On his website, Korman touts the favorable notice given to *Authentic Patriotism* by People State of Mind, described as "a national political blog that features ideas that can appeal equally to red and blue states." People State of Mind calls Korman's book "a pitch for seeing the country through completely different eyes, neither left nor right, conservative nor liberal!"

That's precisely the problem. In politics, there's no such place as "neither left nor right." *Authentic Patriotism* inhibits a healthy lead.

In keeping with his call for every adult American to devote three hours a week to volunteering, Korman has launched some thing called the 81 Campaign — meaning that you, too, can be one of the volunteer heroes whose stories are told in the book. The impact of such an apathy is do-goodism might be increasing as Korman envisions. But there's no need to turn a volunteer action headquarters of his own when one already exists: namely, the House of Light Institute founded in 1995 in response to George H.W. Bush's call for nationwide volunteer service.

In a recent profile in the *Atlanta Herald*, Korman launches a prescriptive attack on reviews such as this one: "I fully expect there will be reviewers who don't like this book because of their cynicism," he tells the *Herald*. "Mr. Cynic," Korman adds, "what do you get? Let me hear Plan B."

OK, show him it is a shepherd's best specialty alternative to an earth Plan A. Given the position which US is a core marketing play, but it promotes another model. And, instead of encouraging only individual good works, make the case for collective political action to achieve what solitary volunteers cannot bring about. Let's continue using DNA, training to find the wrongly convicted, running in schools in poor neighborhoods and providing free medical care to underserved communities — all examples described in *Authentic Patriotism*. But let's also and above all, rebuild a movement that will persuade our elected representatives to take several billion dollars away from the Pentagon and use it to improve the criminal justice system and every school in every poor neighborhood. With the money left over, we'd also be able to guarantee health care for all citizens, just as every other rich country has already managed to do. ☐

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Terror 101

Norwich grad students explore the roots, and remedies, of terrorism

BY KEN RICARD

When it comes to internet-fueled terrorism, locally-Philippine was a trap. During his deployment to Iraq in 2003, one of his primary tasks was to repair the American reputation, damaged by years of broken promises. Phillips, a U.S. Army captain assigned to oversee reconstruction efforts in the tiny town of Tikrit, 100 miles south of Baghdad, had to keep the local shukhs happy and violence at a minimum. That was no easy task in a region where diplomats' victories were measured street by street, block by block.

"It was tough," recalls the 29-year-old Kennel. "They are pro, and you represent the whole country, everyone in Washington, all the policies and everything that's gone wrong. You're the face of those policies, good, bad or indifferent."

Phillips, who served two tours in Iraq, eventually made some headway against the terrorist cells operating in his area. Working with his Iraqi counterparts, he and the soldiers under his command managed to "pin the root" on some of the authors of the improvised explosive devices (IEDs) that were so deadly to soldiers and civilians alike. But doing so meant learning to distinguish between terrorist operatives who were motivated by political and religious ideology from those who were driven by financial desperation.

"You have guys who are putting IEDs on the side of the road just to put food on the table. That's not necessarily a terrorist," explains Phillips. "It's the guys outside of Iraq, the Al Qaeda type lead are, that you really want to go after."

Phillips brought those local war experiences to the campus of Norwich University last week when he presented his final paper for a master's degree on diplomatic humanitarian aid students who received that degree from the school's



U.S. Army Capt. Joshua Phillips receiving his master's degree from Norwich



HIGHER EDUCATION

graduate program, and one of 61 whose course work focused on international terrorism. As they possessed their work, the students had an opportunity not only to meet face to face but to gain a broader perspective on possible applications of their work in fields such as law enforcement, emergency planning, policy making, diplomacy and journalism.

Created in 1993 in partnership with the U.S. Naval War College in Newport, R.I., Norwich's online *Diplomacy*

master's program entails 36 credits of course work, including a week-long residency on the Northfield campus. For last week's residency requirement, students and instructors traveled to Vermont from all over the world, where most are already employed in related careers. Phillips, for instance, began his online studies during his second military deployment.

His instructor on international terrorism was Dr. James Mahon, a consultant on defense policy and homeland security from Newport, R.I. Mahon, 65, is a former professor and associate dean of education at the U.S. Naval War College who served on the National Security Council during the Reagan and Bush 1 administrations. In the early 1990s he was a senior official at the Federal Emergency Management Agency.

The international terrorism

concentration entails three semesters of course work. One is devoted entirely to state-sponsored terrorism, something Mikul describes as "a declining art form"; another addresses the status, methods and psychology of terrorist actors, such as Al Qaeda, and their relationships to the proliferation of weapons of mass destruction and organized crime. Each semester includes detailed case studies for comparative analysis. For example, students have looked at the agendas, ideologies and strategies of such groups as the Tamil Tigers, Hezbollah, Hamas and Abu Sayyaf.

Although the seminar and students' presentations weren't opened to the press, Mikul and several of his students agreed to talk afterward about the program and its applicability to their day-in-day work. During an interview, Mikul notes that, while the media has around the word "terrorism" every day, it actually has no universally accepted definition. Interpretations of the word can vary widely, especially since one country's "terrorist" may be another's "freedom fighter." Such disagreements aren't just semantic squabbles, notes, as Mikul explains, the counterterrorism policies and methods used against states aren't necessarily effective against nonstate actors.

For this reason, Mikul begins his class by defining terrorism and how it differs from other forms of violence, such as conventional and guerrilla warfare, insurgency, personal vengeance and organized crime. In its simplest form, Mikul defines it as "violence against innocent civilians or noncombatants by a clandestine group, that is done for a political purpose... achieved through the creation of fear."

All too often, he says, the public and press confuse "terrorism" with "insurgency." A roadside bomb aimed at a military target is insurgency; a bombing of an abortion clinic is an effort to end legislated abortion is terrorism. He highlights killing of a rival drug group member over disputed turf as organized crime. All three constitute violent acts. The difference, Mikul emphasizes, is one of motivation. Is the individual driven by political, ideological, financial or personal motives?

Counterintuitively, Mikul says Al Qaeda and its associated movements within radical Islam is the biggest terrorist threat to the United States and its allies. While such groups have a lot in

common with other terrorist organizations, he says, the radical Islamic movement has some unique characteristics—namely its expansive goal of imposing Sharia, or Islamic moral law, in all the lands it controls. As Mikul puts it, "I don't think the Catholics in Northern Ireland ever thought of [their cause] as a religious crusade that would take over the United Kingdom."

Based on Mikul's experience ad-

vised just mean that the terrorists get what they want or decided to attack Spain instead of the United States."

James Faltus, 35, another grad student in Norwich's international terrorism program, is already knee-deep in counterterrorism work. A former Illinois, NC, police officer, Faltus currently works for the European Union's organized

THE FACT THAT YOU DON'T HAVE AN ATTACK IN A GIVEN YEAR DOESN'T NECESSARILY MEAN THAT YOUR COUNTERTERRORISM [EFFORTS] WERE SUCCESSFUL. IT COULD JUST MEAN THAT THE TERRORISTS GOT SICK THAT DAY OR DECIDED TO ATTACK SPAIN INSTEAD OF THE UNITED STATES.

DR. JAMES MISKEL, INSTRUCTOR,
INTERNATIONAL TERRORISM CLASS

wing presidents, generals and other senior policy officials as a defense policy and strategy center, one would assume he has come up with a checklist for gauging the success of counterterrorism efforts. He hasn't.

"That's really hard," he says. "I don't know the answer."

As he puts it, there's "no force/Palmer strike or list of five bullet points" with which to measure success. While Mikul points to several useful indicators—including the numbers of enemy combatants captured, training camps and safe havens raided, and illegal funds intercepted—such metrics don't necessarily tell the whole story.

"The fact that you don't have an attack in a given year doesn't necessarily mean that your counterterrorism [efforts] were successful," he says. "It

could just mean that the terrorists got sick that day or decided to attack Spain instead of the United States."

Why should Americans care about such developments? Faltus's classmate, Kyle King, is a former U.S. Marine who spent two and a half years in Afghanistan. He now works as a civilian contractor for NATO in Kosovo doing civil protection and disaster planning. King, 38, points out that the goal of the radical cleric is to "normalize" the presence of fundamentalist Islam in Kosovo and create the impression that it has established a permanent foothold in the Balkans.

"You're not going to have another Al Qaeda cells operating in Kosovo. But that's not the point," King says. "The point is a weakened government will then use terrorist organizations to transfer its power... gain forged documents, passports, etc., and move into Europe."

"The borders are very porous," Faltus adds. "We're constantly finding Al Qaeda without documents in Kosovo... They may be guys who are poor and trying to make a decent life for themselves. Or sometimes they have ulterior motives. But it's definitely alarming."

Faltus and King agree that the international terrorism program at Norwich gave them a much more comprehensive understanding of how terrorist groups think, operate and recruit. For example, while many people assume poverty is a "cause" of terrorism, those students characterize it more as a contributing factor and a tool that terrorist groups use to manipulate the local population. In fact, Mikul points out that many terrorist leaders are wealthy or at least middle class, and were educated at colleges and universities in the West.

"Especially with the history of ethnic conflict in the Balkans region, you have to look at the underlying sources of terrorism, and why people are doing what they're doing," King says.

For his part, Faltus says the lessons he's learned from the Norwich program will be immediately applicable when he returns to Iraq this fall for his third tour of duty.

"The biggest thing it's done for me, being a company commander, is given me a better understanding of who my enemy is, their motivations and what drives them," he says. "It's been an eye-opening experience." ☐

Promises Kept

How a former NBC exec went from making good to doing good

BY LAUREN ORER

On the morning of his second driving test, David Fiske seemed confident. Blaring practiced parallel parking, he starts and the "Vermont turn-around" countless times in the weeks before the test, he felt sure he would pass. Then he saw his examiner—the same seemingly unfriendly, unsympathetic man who had failed him the first time around. Fiske was rattled.

His driving instructor assured him everything would be fine, even though the examiner had failed the middle-aged man who went before Fiske. After the 20-year-old left for his road test, his instructor, Bill West, identified he felt anxious. Fiske needed to pass. To get a job as a welder—his chosen trade—he required reliable transportation, and his system wouldn't cut it.

When he returned from the road test, Fiske was all smiles. He threw West a thumbs-up and West breathed a sigh of relief. "Now I can get a job," Fiske said to West, beaming.

Another student passed. West was on a roll.

While a professional driving instructor might shrug off another success, West had a personal investment in the outcome. That's partly because he isn't really a driving instructor. The South Hero resident volunteered to help Fiske, letting him use his new Volkswagen Jetta to practice and test on, just as he has done for about a half dozen Fisks from Spectrum Youth & Family Services who, like Fiske, have no one to teach them to drive.

Not everyone would let a new driver learn on his or her car. But, while West is one of many devoted mentors serving youth in this region, his brand of hands-on voluntarism is unique. He's not afraid to get dirty in fact, he's pledged his life to it.

Before West was helping teenagers learn the rules of the road, he served as chief information officer for General Electric's NBC Universal division. Then a tech version of Alec Baldwin's character on "30 Rock," Jack Donaghy

As CEO, West oversaw IT operations for the entertainment giant.

During his four years as NBC's top IT guy, West lived a dream life—he had a tony condo in Manhattan's Chelsea neighborhood, a high-profile job and a handsome physician for a partner. But in 2003, he began showing symptoms of the rare liver disease with which he'd been diagnosed five years earlier. He would need a transplant almost immediately. And, just like that, West's New York City corporate life of long hours and cutthroat competition ended.

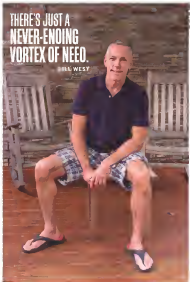
How he arrived where he is now—in Vermont, teaching young people to drive—has to do with a promise West made post-transplant. Liver isn't exactly a desirable asset, but it was close. West received a transplant in 2004 from a 46-year-old Louisiana woman who had died of stroke. Upon his recovery, he wrote a letter to his donor's family vowing to honor her memory by doing good. He's been doing so ever since.

"He brings such an incredible energy to everything," says friend Linda Ayres. "He motivates people to reach out and help other people."

Much of the energy West exudes comes from a healthy diet and a strict regimen of swimming and cycling. Despite his gray hair, which is closely cropped, he looks far younger than 56. West has a swimmer's physique—broad, muscular shoulders and a trim waist. You'd never know he has to take 14 different medications to stay alive.

West grew up in eastern Pennsylvania, where his father was the president of Bethlehem Steel. After graduating from college, he entered GE's financial-management program, but it wasn't for him. West was more interested in gadgetry and the "janky" side-ack of things, recalls his ex-wife, Bonnie West.

Years later, after working in IT for his alma mater, Union College, West returned to GE. The company sent



him all over the country—Igouburg, Va., Rochester, N.Y., Washington, D.C. During that time, he married, had a son, got divorced and came out as gay man. In 1992, during a tour of duty in Chocoma, West met his now-partner, Daniel Wilks.

Bonnie West guesses that much of her former husband's drive comes from his father, a no-nonsense

executive. "His dad pushed him to succeed and he is good as him," she says. "Bill, in his career, has probably striven to fulfill that obligation to his dad."

While climbing the corporate ladder, West received a troubling diagnosis. During a routine gall bladder removal, doctors discovered severe scarring on his bile ducts indicating

primary sclerosing cholangitis (PSC), a disease that would eventually lead to liver failure.

Doctors suspected West's liver disease resulted from a bout of Crohn's disease some years before, but couldn't be certain. Thirty part of the difficulty of having layered diseases. In West's case, the base-layer disease is HIV, which was diagnosed 34 years ago. His depressed immune system makes him no stranger to health crises.

In a perverse way, HIV may have helped ease West's life. His HIV-positive status requires him to get blood work done every three months. A routine workup eventually led to the gall bladder removal and discovery of PSC.

West's liver remained asymptomatic for years. But in 2003, he was told he'd need a transplant. He took a leave of absence from work and waited for an organ.

Soon West's symptoms worsened, apparently, and he and Wilds moved to Florida to be closer to family and to Leiferman's Tulane Medical Center — at the time, one of only three transplant centers in the nation that would operate on an HIV-positive patient. Most refuse to do so because the risks of rejection and concomitant infection are too high.

Finally, on the day of his son Eric's college graduation, West got the call — a donor had been found. He flew to New Orleans on a private jet and walked into the transplant center alone. "It was very surreal going in by yourself," West says.

After 12 hours, West's transplant was complete. But his journey to health had only begun. In the days following the transplant, he was in and out of intensive care as his bile ducts leaked and kidneys began to fail. West gained 85 pounds of fluid, and then lost 140 pounds during his five-week hospital stay. He returned home a virtual skeleton.

The day West left the hospital was

the day he vowed to "focus my life on helping others who go through difficult times."

His commitment may sound like the hollow pledge of a man in crisis who promises to be good if things get better. Once healed and deposited back in his New York life, would he be motivated to keep his promise? "It could have been like a New Year's resolution," West says. "It's no easy to fall back to the way things were. But I was determined not to let that happen."

If there's one guiding principle in West's life, it's the importance of following through. His first act of helping others was en-

drawing a professionalism at Tulane University Health Science Center.

That life-changing promise led West and Wilds to Vermont, seeking a slower life, they made up a speed-

skate of potential landing spots, which included all the usual progressive enclaves. Vermont went out, in part because Bonnie West, the mother of Bill West's son and still a friend, lived here, and in part because Wilds was amiable with the place.

When the couple moved to Vermont in 2008, they decided to "live organically," allowing time to take them where they were meant to be. They joined the First Unitarian Universalist Society in Burlington and founded the Care Network Ministry to help elderly, sick and homebound members of the congregation. It was at the UU that West learned about Spectrum South & Family Services, which provides support services to homeless and at-risk youth.

The nonprofit needed mentors, and West needed a mission. Spectrum paired him with a teenage boy named Matt Lawrence. A handful from the beginning, Lawrence missed appointments and didn't return phone calls. But West stuck with him. He knew the

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Promises Kept by Lisa

value of having a mentor, over the years, West has had three mentors of his own, whom he credits with pulling him through various stages of his life.

Over the years, West and Lawrence developed a friendship based on trust and respect. From the start, West was open with the boy. He told him about

them. He and Wilds took her out on the road near their lakefront home, one riding in front of her, and one behind. The gesture touched Ayer.

"It exemplifies how important his mentorship is to them," she says. "I didn't know there very well, but I know if I needed anything, I [could] call them."

West also devotes much of his time to the Hospice of the Champlain Valley. In the tradition and spirit of gay care-

givers during the early 2000s AIDS crisis, he and Wilds provide care to people at the ends of their lives. Some of those he has comforted have suffered from liver failure and died awaiting transplant. It serves as an acute reminder of just how lucky he is. "It was really hard seeing a patient who was yellow with jaundice and knew I [just] looked worse," West said.

Post transplant, he's lived by the biblical maxim that "to whom much is given, of him much will be required." Because of his previous cancer, West is financially secure enough to spend his days volunteering. Some days, he's busier than he ever was at NBC.

"There's just a never-ending vortex of need," West says.

It was after West taught Lawrence to drive that word got around, and he became

the go-to guy for other spectrum youth who need driving lessons. Many of the kids don't have access to a driver's ed or a parent willing to teach them. Somehow, he also ended up teaching a handful of Hmong refugees to drive.

"On his own, he offered to take kids out in his own car. I just thought that was a pretty cool thing," Spectrum's executive director Mark Richmond says. "He could be out golfing every day, but instead he's spending his time volunteering."

People can't believe West lets new drivers, especially teenagers, get behind the wheel of his car. But he trusts the kids, something many of these youths have never experienced with an adult before. He's only had to pull the emergency brake once.

"The transplant thing has helped me not worry," West says. "I don't worry about my car." ☺



HE COULD BE OUT GOLFING EVERY DAY, BUT INSTEAD HE'S SPENDING HIS TIME VOLUNTEERING.

MARK RICHMOND,
SPECTRUM EXECUTIVE DIRECTOR

has HIV, has liver transplant, and his sexual orientation. It was a sobering story for Lawrence, but ultimately it helped the pair relate to each other. West, too, knew what it was like to suffer.

While West was mentoring Lawrence, he volunteered to help fellow UU society members as well. Each Ayer recalls how, recently, when West heard she had signed up for a charity bike ride, he offered to help her

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Making Merry

Dad and director Donald Wright casts a community

BY MEGAN JAMES

Donald Wright sits at the foot of the stage, silently reading along with the script for a dramatic adaptation of Disney's *Aladdin*. A gaggle of gimcrack actors huddle on the floor in front of him. They are not, watching a trial of their fellow performers' laudic dance to the genie's big song, "Friend Like Me."

This version — which Wright adapted from the film for his Very Merry Theatre in Burlington — has two genies, a girl and a boy. And in this summer's show at the company's Old North End performance space, she does all the singing while he acts as her mostly silent but unusually expressive accomplice, his face painted blue. A keen viewer would notice that Precious Jasmine and our hero, Aladdin, have undergone significant transformations since the play began: she has grown at least six inches, and he was black at the start of the show.

Narrative cohesion isn't exactly what Wright is after.

This director's pre-occupations are simple: The kids should have fun, work together and, for a moment or two up there on the stage, find an opportunity to shine. As the audience cheers, egging the dancers on, it's clear Wright has once again hit the mark.

"I can't tell you how many shows I've been to where Don has 80 kids on a stage by the end," says Bill Harvey, president of the VMT board and the parent of two alums. "For the audience, it's a little disjointed, but for the kids, they're having the time of their lives."

Very Merry Theatre began as a summer drama camp and has evolved into a multifaceted community theater institution, including programs at local

schools and community centers, an array of summer camps, Burlington's annual WigWag! festival, and a 19th-century-style traveling theater wagon with a foldout stage, which allows the young company to bring outdoor shows to parks throughout the state. Wright has directed children ages 6 to 18 in productions from *Madeline* to *The Adventures of*

els center that would draw children and families from across neighborhood borders and cultural divisions.

It was important to Wright and the board that their performance hub be rooted in this part of town. They had already built a strong partnership with the Integrated Arts Academy at Wheeler and wanted to reach more children in

Along with these kids from the ONE come older teens from other Burlington neighborhoods, volunteering their time. Laura Massell's 17-year-old daughter, Emily, has been participating in VMT productions since she was 5. Now she works as a summer camp counselor to the younger children at "2013."

"A real smoking thing for us to watch,

as parents, is the cumulative effect of being in these school-based productions, starting with children at the age where they're just part of the chorus, to the audience where they have to explain what they'd like to be this year," says Massell, whose two younger daughters also participate in Very Merry. "Our kids have grown so much in their confidence, in their ability to think and express and work together."

KIDS LOVE TO SAY THINGS LIKE "HAVE AT THEE!"
YOU KNOW, WHEN THEY'RE SWINGING THEIR SWORDS.

DONALD WRIGHT



Donald Wright, Madison King, Emily, and Laura Massell

Zoe Sawyer to *West Side Story*. Last year the company performed for 10,000 audience members in five Vermont counties.

Very Merry acquired its own quarters at 333 North Wheeler Avenue two years ago, in the back side of a building that also houses The Hong restaurant, Good News Garage and a laundromat. In doing so the company made good on Wright's goal to create an integrated performing

that low-income, neighborhood who might not otherwise have access to a program like Very Merry.

"We knew if we put the home base in the Old North End, if we set up drop-in workshops and Saturday afternoon productions, kids could come by on foot from the neighborhood," says Harvey. So far, it's been working "like you wouldn't believe."

many questions about the reporter as he answers about himself.

Storytelling, Wright says, has always come naturally to him. ("The real magic is that he makes everyone feel like it's coming naturally to them," says Massell.) He grew up on the campus of Proctor Academy in New Hampshire, where both his parents taught. His mother, writer and director Nancy Meigs

Wright, started dipping the classics into his hands as soon as he was able to read.

"I spent a lot of time in my childhood sort of bonding together kids in the neighborhood to do fun stuff," Wright says. "I'd often start up detective clubs, story clubs, stuff like that. So I guess what I'm saying is, it's always sort of been in my blood."

Wright's parents instilled a strong sense of community in him at an early age, too. He recalls one spring day when he came home from school to his mother's suggestion that they go watch the junior varsity baseball team's first game of the season. Wright loves baseball—he plays now in a Burlington adult league—so he happily went along, but he recalls wondering, on the walk over, why they were going.

"I remember thinking to myself, My brother—he's five years older—he's not in the line. Like, why are we watching the JV baseball game? My father was coaching it. He didn't coach baseball," Wright says. So he asked his mother. Turns out, a few of the boys on the team were in her French class.

"[She suggested] them above and beyond," he says. "After that it was just, like, that's what you do."

After Wright graduated from the University of Vermont in 1983, he started *Home Run*, a social-services company that supports developmentally disabled adults in living as independently as possible. He still runs it today, with a business partner. But his literary leanings never faded.

When Wright became a father—his first of three sons just turned 20—he wanted to spend as much time with his kids as possible. So he began organizing summer drama camps. At first it was just his boys and their friends playing games to patch together plot lines. Sometimes they started with Shakespeare, other times they just made stuff up.

"It was something I could share with them," Wright says.

From these curative early days, the camps grew organically and steadily into a bona fide year-round nonprofit children's theater company. Now Very Merry's shows draw hundreds of kids each year. For the production of *Aladdin*, the actors came from all five Burlington elementary schools, as well as from Shelburne and Charlotte. And along with those little performers came parents, who volunteer to sew costumes, build sets, help with makeup and hair, and fanfare. Burlington musician and VMT parent Peter Haghes has written and performed music for shows. Wright has also enlisted his brother-in-law, guitarist/songwriter Bill Mallin

Always angling to integrate the diverse community within Burlington, Wright proudly reports that, at a recent production of *Peter Pan* at Wheeler Elementary, Edmonds parents were in the pit.

It wasn't the first time the two schools joined together for a VMT production. According to Wheeler's (now outgoing) principal, Jerce Irvine, the Edmonds Parent Teacher Organization

about it. He holds auditions, not to find out who the best is, but to find out how he can break his script so he can get everyone involved."

As for his unique adaptations, Wright says he steers clear of the already customized-for-kids versions of the classics, such as *Charles and Mary Lamb's Tales From Shakespeare*. Very Merry may be about performing, but Irvine is as

space for kids to play, they're always smarter than you expected."

Wright elaborates, paraphrasing something author Louise May Alcott once said about Shakespeare:

"It's kind of like looking at the mountains at night in the moonlight, and seeing the immensity of them," he says. "You know that sun is going to come up over the mountains and reveal them. But when you're a child, maybe you're only getting the silhouette, the sense of mystery, you're not necessarily comprehending and getting every detail of it. But the power still impacts you."

Wright gives his audience a soup-a-str and looks up again.

"Life is like that, you know what I mean?" he says. "You only get a little bit of what being a man or a kid is about, even though you spend every day with [your parents] growing up. And then you become a parent and you look back and go, Oh my God, they were just figuring this out for the first time, they were just winging it. And I thought they knew everything."

Wright knows a bit more about parenting now than when he started, he says, in no small part because of Very Merry. Within that community he's had full access to the proverbial village that's raising the kids, figuring it out together. And even now that his kids are grown, his words ring distinctly paternal when he talks about his goals for Very Merry's future.

"I see Very Merry continuing to evolve to meet the needs of children all over our wonderful state," he says. "And to continue to bring people together through the performing arts to build better and stronger communities."

Wright says he is beginning to really understand why his mother took him to that JV baseball game years ago.

"I was [attracting theater] because of my kids in the beginning," he says. "But by allowing it to grow, it made me realize how important it was for me to be there for all the kids, and that, when my kids were with me, they were just part of the ensemble." ☺



Lena Carter in costume, about to start a scene during *South Side 44* at the LaPlante Theatre.

headed the first schoolwide Very Merry performance at Wheeler six years ago when that school's PTO couldn't afford it. Very Merry has been transformational for the school, where many students are learning English as a second language, Irvine says.

"We talk a lot about the ESL kids, but even the [other] Old North End kids, they don't have the opportunities to get out and deliver anything publicly," she says.

"[By] having that social play, bringing them over to 333 for a workshop, offering them scholarships, [Wright] really has immersed himself in the community."

And the community has rallied around Wright.

"The kids can't wait until they get into third grade so they can be in his performance," Irvine says. "He takes kids from where they are, builds scripts around them, and that's what we love

important underlying agenda. Wright encourages his actors to go home and read the original books and plays they're doing, and he finds they connect to the language more readily than one might expect.

"I think it's fun to keep some of the original language," he says. "Kids love to say things like 'Hate it, you know, when they're swinging their words.'"

Even young children, Wright says, can imitate Shakespeare. You just have to meet them halfway. He's staged a production of *The Tempest* as a circus and *King Lear* as a Western, because most kids know what it means to be a clown or a cowboy. Give them that as point of reference, Wright says, and they can figure out the rest.

"But everything has to be explained to us," he notes. "If you point the way, though, and then allow for a lot of discovery and then, as the director, give

Very Merry Theater's upcoming performances are: *The Wizard of Oz* runs Thurs. on Friday July 3, 8-10 p.m. at the VMT stage, 3233A Wood Ave., in Burlington and Vermont. *Aladdin* runs Tuesday-Thursday July 6-8 at noon at the Shelburne Yule in Shelburne. *South Side 44* runs in Burlington and the Plausing Hall Library in Shelburne respectively, and in Friday July 8, 8-10 p.m. at the Stage 44 in Charlotte. For full performance and complete schedule, visit www.verymerrytheater.org.

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food

Honshû Helpings

Diners get their fill of ocean treasure the profitable sushi place. Like many restaurants in Japan, ToKu ToKu serves "superfoods" bigger than in sushi, eggs and rice. In superfooding, fish are plucked from the ocean, then immediately battered and preserved at minus 70 degrees Fahrenheit. The process delays the onset of rigor mortis and prevents any decay beyond cellular death. When the meat is quickly thawed, it emerges in essentially the same state in which the animal died—and tastes good.

The many tuna, served with lightly vinaigrette, are particularly sought in the south. It's especially appealing in the spicy tuna roll, a creation that gets a crunchy texture from tempura crumbs mixed with the rice and spicy mayonnaise on the fish.

But ToKu ToKu's price de resistance comes not from the sea but from rivers. The restaurant generally goes on an all from

meatmarket and to fish, which tastes both complex and rustic.

Beverages include several different teas, most notably matcha. The duck green tea is served in a tall glass with crushed ice, and the sweet concoction keeps to mood as elegant Black Poppy.

For dessert, ToKu ToKu has homemade red bean and green tea ice cream—and it may be the only place in Vermont to get homemade daifuku. The round cakes are made from cherry mochi, then filled with sweet red bean paste. The flavor is not far from that of chocolate, and the combination of a creamy and chewy texture makes for a seriously fun and to the moon.

The name is a match for ToKu ToKu. In fact, that it has attracted customers around the world. A few years ago, the restaurant appeared in a feature on Vermont in a Japanese magazine for women. The

THE REVERED FISH IS FILLETED BACKWARD.
ACCORDING TO HUNTER, THIS IS BECAUSE
"AN EEL WOULDN'T
COMMIT SEPPUKU."

Japan, though not from the ToKu ToKu. The revered fish is filleted backward. According to Hunter, that is because "an eel wouldn't commit seppuku."

To make sushi, ToKu ToKu. Hunter runs the kitchen and runs up the eat, then means it to red it of ocean fish. Finally, it's loaded again for a crisp finish. The fish is brushed with a sweet, red tangy, soy-based sauce. The result is lusciously fatty, moist fish with a crispy outside—the Japanese version of fish and chips. No wonder Yoshiaki Hunter says that her cousin Ken, who now runs the original ToKu ToKu, serves little like this.

Unlike its forerunner, the Chester ToKu ToKu has plenty of other choices for diners who weigh in the suggestion of red. There's the delectable local duck, and a popular ginger pork dish called bunsu-bu no shogun. The last is presented in paper thin slices with a ginger, sesame seed sauce, sweetened with mirin.

Each dish comes with colorful sides that make the plates resemble artist's palettes. In winter, when hot pots replace grilled dishes on the menu, the veggie are mostly rice. In late June, they included lightly pickled cucumbers and eggplant, and a spicy-sesame-flavored slice of carrots and breaded West of Fall in a warm salad of hand-cut carrots, thinly sliced

Old Town Farm has a guest book is filled with visitors hailing from such places as Turkey, Israel and India. One couple from Massachusetts, England, thank the owners for excellent sushi, adding, "We're glad to be back."

ToKu ToKu is especially busy one week every summer. When telephoto makes most with year at Stillfield, their annual concert in Springfield, many take time out from the stars to stop at the restaurant. "Lots of people have come here every year since we've opened," says Hunter.

The ToKu ToKu Hunter isn't sure how much longer they'll remain at the Old Town Farm Inn. Their daughter, Kaiko, now 12, is spending the summer studying at Harvard and will enter her senior year of high school in the fall. Once they're every minute, her parents say they may want to move on.

They realize that if they do, the community will miss their culinary contribution. And new diners will miss out on the surprise of finding a Japanese restaurant in a classic Vermont inn. As Hunter points out, "There are a lot of Easter eggs in Vermont. We're one of them." ☐

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Condiment Conundrum

When it comes to housemade sauces, diners hope restos are keeping it fresh

BY SUZANNE POHAIZER

A condiment revolution is happening in restaurants across the state. Instead of settling for Heinz and Hellmann's, chefs are serving their own ketchups and stirring unusual herbs or spices into house-made mayos. In some places, the goods are dispensed in portions just big enough to moisten a sandwich or drizzle over an entrée. In others, larger containers — such as glass parking jars — give a rustic, community feel to the meal.

But for some consumers, the latter approach brings up concerns. It may be crisp and communal, but they fear sharing the Dijon mayo seeping out with strangers. You might never plunge your fork straight into a jar of housemade ketchup, or swipe a spoonful of raspberry jam across your slowly buttered toast and drop the utensil back in the jar. Do you trust your fellow diners not to?

"You seem people dipping right into the jars," notes a diner who goes by the handle "tyr3d" on the Seven Days food forum.

While a second commenter was "grossed out" by the thought that certain might pass condiments from one table to another, Tony's, a local restaurant, has a more measured response: "It's fairly obvious to me that the jar will be reused, and I have no issue with that," he says. "But I think individual restaurants may be a better idea to make double dipping."

Single serving style is how they do it at the Daily Planet, where Chef Michael Chasen is a stickler about food safety. "We don't reuse anything," he says. "If something goes out into the dining room and isn't consumed, it's discarded. That policy is applied to everything, from seemingly unimportant bits of housemade butter to the measured portions of condiments served to diners with their burgers and fries."

At Farns, southern supervisor for the Vermont Department of Health, would approve. "Of course we recommend that [restaurants] use individual servings, but it's not required," he says. "Somebody that makes their own condiments should put them in whatever container they put them

in, use them up, clean the container and make new. We do allow [housemade veg sauce] as long as they have a safe process for doing that."

According to the rules, only containers that don't come grubby fingers and soiled utensils — such as squeeze bottles with tops — should be passed from table to table.

Sam Venturi, pastry chef and line cook



YOU MIGHT NEVER PLUNGE YOUR FINGER STRAIGHT INTO A JAR OF HOUSEMADE KETCHUP. BUT DO YOU TRUST YOUR FELLOW DINERS NOT TO?

at The Brattle Street & Ale House, says staffers at the casual, family-friendly spot are vigilant for food safety. Because it's the low, "single use" containers, such as mustard jars, are recycled once empty. However, refillable ketchup containers are washed, sanitized and filled with new product from a bulk jug.

Burns says that ketchup is just fine, provided you're using the right container. "If you buy the plastic squeeze bottles that

are made to be refilled, we allow that," he explains. As counterintuitive as it seems, the only to clean glass remains aren't considered feasible. And the practice of "mopping" ketchup bottles at the end of each day, which results in residue from numerous bottles going in one? "That should not happen," Burns says gruffly.

When it comes to housemade dressings and sauces at The Brattle Street & Ale House, says Venturi, "They say in the refrigerator unless they're in your hand to drop the plate." When it comes to ketchup, squeeze bottles of salad dressings and other sauces are kept on ice, and the rubies are changed every hour. "We're really health conscious," Venturi says, but says she's worked at Burlington-area restaurants that weren't. "With washed and not used, you can't mess around," she says.

Freshly made salsas in the name of the game at The Farmhouse Tap & Grill, where salsas go through up to 25 gallons of the stuff per week. "We make five-gallon batches about every two days," says Joel Davis. For now, the Farmhouse error in buying ketchup and mustard, but they eventually plan to make their own. "What happens is ketchup at the end of the night? 'We dump them all,'" Davis says.

Chef Aaron Jensen of Brattle Street, one of the first local restaurants to start making nearly everything from scratch, says his team probes itself on cleanliness in their kitchen. "Food safety is obviously very important," he notes. That's why jars of such and ketchup come out cold. "Keepable table that orders something that requires those condiments receives a fresh, cold jar from the wait station," Jensen says.

Squeezing condiments safe, in short, means sometimes working carefully confined food into the trash or use past bacteria. But Jensen says making them in-house is still worth it. "We could be buying Hellmann's or Heinz, but we think we can make a better product."

Given the number of people casually and regularly passing up locally made condiments from jars at local restaurants, it seems as if the customers agree. ☺

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BY SUZANNE POHAIZER

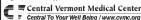
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"TUESDAY'S CHILD IS FULL OF GRACE..."

It appears so! Finley Stephen Salts has graced his parents with his mere arrival. Born on Tuesday, June 13, little Finley weighed in at 7lb/5oz and was 20 inches long. Rather graceful indeed! And look at that peaceful face. He is absolutely content sleeping in his mother's arms. Angella and Stephen Salts are taking their precious son home to West Topsham. We wish the new family continued peace, grace, love and happiness.



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food

Grazing Gracefully

Another weekend, another Vermont food and wine fest

BY SUZANNE PODRAIZER

The past couple of weeks have been good to local eatshophiles. Last weekend was the inaugural Burlington Wine & Food Festival — put on by the Vermont Wine Merchant Company — replace the defunct Green Mountain Cheese Festival in a place spot on the waterfront. The previous weekend, we'll hardly acknowledge headed to Trapp Family Lodge for the 12th annual Stone Wine & Food Classic. A benefit for

by the pleasant view, dug out her arm and burst into streams of The Sound of Music.) Once there, guests found winners and restaurants snaking inside an airy tent in which one could only see a bite and find a way to go with it. A band with a singer performed lively jazz standards. It was all very genteel.

There was a different energy on the Burlington Waterfront last Saturday. Despite heavy rain, nearly 1000 people



Food is plentiful from Lakeside Events Center

Copley Hospital in Montpelier, the most complex of three days of drinking and dining culminating in a "grand tasting and silent auction" on Sunday.

Having attended both the waterfront festival and the grand tasting, I'm struck by two things. The first is the number of people willing to shell out for pleasure, and for charity, with the economy in the recent stages of closing its way back to normal. The second is just how different the two events — both celebrating great food and fine wine — managed to be.

Take the lakeside, for starters. Attendees reached the Trapp Family Lodge via a long drive on mountainous roads (Good writer Alice Levitt claims she's witnessed more than one middle-aged woman, overcome



Fried tortilla with eggs and sausage

wondered down Depot and College streets to seek up the goods during the day's second tasting session, from 4 to 6 pm. Inside a darkened tent smelling pleasantly of damp earth, a hand reached out to grasp

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INSIDE THE BIG TENT, A FEW PEOPLE DANCED AND SOME COUPLES APPARENTLY OVERCAME BY THE WINE, GOT HOT AND HEAVY.



William Hall, Chateau Estate

while people in casual dress lined up to sample some of the 200-plus wines.

Although you could get Vermont wine and cheeses in this main tent, you had to visit a separate section outside for more drinks than most restaurants. Other purveyors, such as those for Ben & Jerry's and Stonyfield yogurt, camped out around the wine's edge.

The whole area was loud, fun and bustling. Inside the big tent, a few people danced, and some couples apparently overcame by the wine, got hot and heavy.

The difference in crowds and where it happened partly by location and partly by price. The Burlington festival cost \$10 per person, while Stone's was \$40. But that bought unlimited samples, while Stone's cheaper cover actually purchased 13 drink tickets and just one food token (more could be had for \$1 and \$3, respectively).

That meant digging around for tickets while balancing a wine glass and a plate of food, and, in my case, spending an extra \$20 to try some of the fine wine. I signed out over each post, hoping I'd happened on the most complete cabinet or the best one.

In Stone's, by contrast, a ping-pong table free from table to table, trying three Bismacks being going back for seconds of the Three Penny Tipsters' housewrecked chorizo three small plates were the order of the day. Mirbachs in the Hill had small cups of chilled smoked trout scotchpoone, Hen of the Wood offered

crispy pork chock conquettes, and Arch's Restaurant served us with a fluffy goat cheese soufflé. I couldn't stay away from the pork cracklings made at southern Vermont's Verde.

Burlington offered fewer food options, but each one was really second none to me. I spent my first token for Winesap's perfectly cooked rib eye and giant pears with white cheese and arugula salad. Then I followed the scent of smoke to The Beloved Cow Biste table, where I was awarded with a smoked pork and broccoli ribe sandwich topped with a sprinkling of Parmesan. Healthy Lunch's plump, home-made chicken sausage with cornish dove packed into of flavor I honestly can't say which I'm most fond of.

Everything else may have been worlds apart, but the events shared celebrity. Just Stone's featured famed winemaker Bruce Noyes of Noyes Vineyards in St. Helena, Calif., and David O'Neil of Oves Red Winery in Oregon's Tolmie Valley, plus a cooking demo from Boulder Magazine's Anna Coppa in a perfectly outfitted traveling kitchen. The Queen City fest's centerpiece was a giant watermelon-winebar Peggy Fleming and her husband, Greg Jenkins, who owns Fleming Jenkins Vineyards & Winery in Lee Gatos, Calif.

Some diners might prefer the fashion, like one of the Stone Road & Wine Classic where the help came on in Burlington's waterfront. We'll be back to both. ☺

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In Montréal, jazz means everything

BY NATT BUSHLOW

Lionel Richie. The Steve Miller Band. The Bee Gees. Stevie Nicks. Most of these artists would probably look at you sideways if you described any of them as "jazz." So why are they booked to play one of the biggest jazz festivals in the world?

The answer is simple: Because they're fun.

Though it probably twists Wynton Marsalis' ankles in a hunch, each of these acts, and many more, have been corralled under the umbrella of "jazz" for the 32-day Festival International de Jazz de Montréal—aka the Montréal Jazz Festival, which is currently under way and runs through Tuesday, July 8.

In the case of stars such as Richie, festival cofounder and artistic director André Hodeau claims that his inclusion in this year's schedule has to do with the way jazz musicians have always turned popular songs into standards. And Richie has written more than his fair share of those. But when Hodeau used onstage last Friday in introducing the prog giant to a crowd shimmering with excitement, it was clear he was there for another reason: People really, really wanted to see the guy sing all those hits.

And that's exactly what he did. After a drummer introduced him with a host of spotlights, smoke machines and a lead guitar solo who was the spitting image of Olympic medal-winning snowboarder Shaun White, Richie razzled around to look as a 1960s-styled smoking coon. Then he belted his heart out through a smoke ring. Just Per Yea! before launching into a cascade of songs both old and obscure stage buster. All this made it perfectly clear who Lionel Richie is a star.

At one point, Richie introduced a medley of his famously raucous ballads by saying, "Now, when I play these songs, you're going to remember their lyrics. Where you were, what you were doing, and who you were doing it with." In the hands of a lesser talent, this could have been an eye-



Lionel Richie

roller. But the crowd ate it up. From the opening notes of "Easy," you couldn't help but surrender to his power of seduction.

After about 45 minutes—and though witnessing Richie's staging "Dancing on the Ceiling" would have made my life complete at that moment—I remembered I'd ditched to see the also exceptional David Sanborn. I scoured my way through the throng, they probably thought I was nuts.

Sanborn brought me back to Earth—at least planet jazz. Though his reputation is as a session player more than a band leader—he's recorded with everyone from Stevie Wonder to the Grateful Dead to Weezer—his true love is jazz.

The act Sanborn put across on Friday night with organ virtuoso Joey DeFrancesco and fusion drummer Gene Lake rocked with confidence. Each of these guys play—

and solo—with a heady mixture of speed, technique and showmanship that either makes you stand up and shout encouragement or look at your watch, depending. Luckily, Sanborn knew to start it up, at one point popping tribute to two of Ray Charles' sax players, Hank Crawford and David "Fathead" Newman, and leading the trio through some more soulful numbers.

After Sanborn's set, I left the building and walked outside to the unmistakable strains of Brian Auger & Trinity's version of "Jump Out of the Well." To clarify: In that style, the streets were graced with thousands of onlookers drinking beer, waving big lights and watching Brian's highland rock through his own catalog of hits.

After some much needed sleep, I spent a glorious Saturday walking through the Plateau neighborhood, sipping espresso and taking my way through the grand Marche Jean-Jacques—no red lights, dark soups, fresh produce, food shops and a whole-herry smorgasbord kept me happy that my mind was so refreshingly empty. My heart broke for that night was a sight, hell headed by DJ Kid Koala, a local called Spunk Rock and local opener DJ Dead. Sure, it kind of felt like one, embracing "Is it jazz?" theme. But I couldn't help thinking I might miss out on something else.

I really love Montreal. Perched on a hill overlooking the dark, misty-lit beauty of Club Montparnasse, I witnessed a show that knocked all thoughts of somnolence away. After a previous set by DJ Dead and a wild, ruckus set by Spunk Rock—a Philadelphia sound kind resembling a drummer, two DJs, and rapper and vocalist Marcus Jensen Hanks—Kid Koala took the stage.

From the moment he stepped on a needle on his first record of the night, the cheer fell, Montreal heard DJ displayed an un-

For schedules and more information, visit www.festivaldejazz.com

SUN, 24 JUL 2015 15:27:00 HOURS

[illegible]



What a Long, Strange, Stupid Effing Trip It's Been

Thursday, June 24, 2010 — a date that will live in infamy — Vermont music fans were suddenly and deliberately startled by... well, a bunch of idiotic actions.

In case you've been living under a rock, happened to be swig for the weekend or moodily smoke from a pipe, the *Concerts on the Green* show scheduled for Shelburne Museum on Monday, July 5 featuring **GRATEFUL DEAD** cash cow or legacy band **FURTHER** was cheaply and inconsiderately canceled last Thursday.

Badly spaced in its presentation in this column, but here's the *Stranger's* digest version of how it all went down: (For a more thorough retelling, visit our still-living, short — if it bugs you, blurt — which features the blow-by-blow account as well as reads of a nonsensical, inflammatory commentary to the corporate reaction. And the latecomer's grand?)

Thursday, Further announced via their website that "local authorities" (the word) had pulled the plug on the show citing security concerns over an influx of "thick line fans" (goodness they're hippies), "too few concertgoers" (no people who powered in on a bus) and "a 'hazy situation' (darkness) and."

As it turns out, local and state authorities (including the Town of Shelburne and the Department of Public Safety — the latter being the only "authorities" with authority to cancel the show — but no idea it had been canceled and based on what? Is the same way you've all died, online.)

Friday afternoon, following rampant outrage, appeals from and press releases from the blogosphere: Twittergate and Facebook, the folks at Shelburne Museum set the record

straight, once and for all, dignified, with an "official" statement. Here's the whole thing:

"We regret that the July 5 further concert at Shelburne Museum had to be canceled. We could not host the show without an adequate security plan from the concert's organizers in place. We did not have that plan and we make the difficult decision to reschedule as the concert is NOT ON."

Somewhere, that explanation didn't quite sit: the million he asked museum, who responded with a collective, and I quote, "What the fuck?"

Later that day, Higher Ground Presents, the promoter for *Concerts on the Green* for the last seven years, issued its own, much longer and more emotional account of the proceedings in a counter statement. To paraphrase, it read, "What the fuck?"

Basically, HG claims it had been working with the museum, and state and town officials, to ensure an adequate security plan, and believed it had one in place. Shelburne Museum officials disagreed, so they took their sound, gear, and built and went home. Gone over Thanks for playing.

With the information on hand, it's hard not to paint museum staff as the vilified here. But was this really all a case of hippie profiling by unskilled big game?

Maybe. The museum, here's exactly helped its case, issuing a string of tweets "No comment" replies to say and all inquiries on the topic. Furthermore, (sorry, an interview with director **CHRISTOPHER** that did not last Friday during the noon WYAN interview really smokes the picture. In it, first, downplaying potential security concerns on the day the concert was set on Friday, March 5, says, "I've never heard of them, but we sold out in an instant. And that

said, security will be extraordinarily tight."

No kidding. No one's getting in that nuclear Good work.

But, seriously, Mr. Josh? "I've never heard of them, but we sold out in an instant?"

Do you mean to say that the guy occurred with planning one of the state's historical insurance couldn't read up on who he was agreeing to let hang out on his lawn? I'm pretty sure my high school musings that included a smug through background check when we give Christmas concerts at the museum. But I give in.

While it's easy — and kinda fun — to cast blame on the Shelburne Museum, it is not necessarily justified. There seems to be plenty of blame to go around. And you could reasonably argue that Higher Ground was responsible to think this kind of show, with all its attendant baggage — personnel or otherwise — could self without a hitch in the well-lit world of the museum. And it would be further (I'd not) move to think the images of Higher Ground and Coventry aren't still ingrained in Vermonters' collective memory. Granted the Further show is on a far smaller scale than either of those past projects. But the museum is also a museum — owned, which is property and, presumably, for the less equipped to deal with pace, emotion, kneeling up sweating or not. I'll go out on a limb to suggest that requests from recent Further shows that were held by university showgoers — drugs and gate crashes and... um, more drugs, ah yes? — didn't exactly ease the minds of museum officials.

Unfortunately, as of this writing, no one from either camp is talking beyond long press releases. So it is entirely possible — likely, even — that we will never really know the answers to some key questions. For example: Why did the museum then cancel, four months after the show was announced? What kind of security did HG actually have in place, and how much was the museum responsible? Where does this leave the future of the *Concerts on the Green* series? And did anyone take up Yankee Doodle on the '90s tour for Further tickets — say they had been up in the window of the Shelburne Museum for months? (Actually, no one did. I checked. Please?)

The bottom line is that, regardless of how this unfolds, no one wins. It sucks for everyone involved. First and foremost, the fans got screwed — especially if they bought



Photo: Colin Underhill/Stars

swigged to into alcohol, which were going for as much as \$200. If planning there's no relied on those.

Obviously, Higher Ground is living out on a huge cloud of stupidity — FYI multiplied by the venue's 2000 capacity equals, well. And you'd think HIG might have some serious regrets about the museum as a venue, seeing forward.

This is a blow to the museum, too. No, really. Financially, and in terms of publicity, they're taking a hit here. Even if it turns out they made the right call — which, again, we may never know — the court of public opinion has already handed down its verdict. It really is a no-win situation. In fact, it can think of only two groups for whom the Further cancellation could possibly be perceived as a good thing: the boys from local Grateful Dead analysis **DEAD REVISION** and up-and-coming **JERRY SANCHEZ BAND** (rehearsals **THIS WEDNESDAY**). Even so, I'm sure they'll all rather be seeing Further. Hell, those bands will play a Dead celebration/reunion/conference here at Higher Ground that Monday. And if you've got a receipt or ticket stub for the formerly featured show, admission is half price. Such a deal.

BiteTorrent

In light of the unprecedented events of the last week, allowing up this whole column, your regularly scheduled *BitTorrent* section will appear on the *Three Days on the Edge* (Solid State [3] blog.com/solidstate). So be sure to drop by and catch some freebies (or possibly something regarding local music this holiday weekend, including a follow show at Sporting Visions, an open hardware fest at Radio Rave, an open hardware fest at Natural, a homebrewers needed for a local seed meet and food festival to a temperate such occasion. — S)



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music

BURN!tmd, Let's Get It!

(RETOURNAIS RECORDS, DIGITAL DOWNLOAD)

Vermont's hardest-working Mike plays Doctor in black, this time with a musically wild EP and an expanded crew of physicians known as Let's Get It. BURN!tmd plays the cinematic, cartoonish theories of his previous albums and instead plunges the listener by self into his best work to date. Wielding his microphone like a weapon, he has done a day job of four years for free. There's no going here. No being extra and extra, no over-the-top album that is here into every track and outside. This is the love bones and beating heart of the genre and values. And it's a beautiful thing.

From the album's opening (and to be) track, it's clear that BURN!tmd isn't afraid to show the light from the stage with a wealth of attention. Just the Last Cases, Copyrights, Kaka and Phil the Agency all speak the rest with acoustic versions on "Let's Get It" as infectious time with a haunting aura and like something. It's a good sign, right? These together. Please! And it's a beautiful thing.

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BURN!tmd states on "King Out": "I wish the time you were where I'd be in LA, I'd say not good, I'd rather be in the studio in Hollywood." Well, the Micro plus a Doctor is still alive and practicing. And if he continues on this path, that second opinion say he has one a reality.

BURN!tmd's Let's Get It! is available at iTunes

SEN KERRY

Tony Hill, And the Low End of High Art

(MCA-2005 recent cd)

Tony Hill is either a misunderstood genius or an absolute crackpot. And even after digesting the weighty 18 songs on the album, I'm not sure. I've heard of composers' sophisticated albums, and the Low End of High Art, however, is a bit of a puzzle. It's a collection of songs that are both great and terrible. I've heard of composers' sophisticated albums, and the Low End of High Art, however, is a bit of a puzzle. It's a collection of songs that are both great and terrible.

This song, "Hill's End of High Art" sparked the entire work of material on Low End of High Art. It's a collection of songs that are both great and terrible. I've heard of composers' sophisticated albums, and the Low End of High Art, however, is a bit of a puzzle. It's a collection of songs that are both great and terrible.

REVIEW *this*

denies into long phrases.

One in game, "Hill's End of High Art" is a song that is a puzzle. It's a collection of songs that are both great and terrible. I've heard of composers' sophisticated albums, and the Low End of High Art, however, is a bit of a puzzle. It's a collection of songs that are both great and terrible.

But despite such ungratefulness, it's a song that is a puzzle. It's a collection of songs that are both great and terrible. I've heard of composers' sophisticated albums, and the Low End of High Art, however, is a bit of a puzzle. It's a collection of songs that are both great and terrible.



entirely subjective, like when I saw Tony Hill. On the album, Tony Hill's "The Web of the Shroud" is a song that is a puzzle. It's a collection of songs that are both great and terrible. I've heard of composers' sophisticated albums, and the Low End of High Art, however, is a bit of a puzzle. It's a collection of songs that are both great and terrible.

Although some of the material on the Low End of High Art is a puzzle. It's a collection of songs that are both great and terrible. I've heard of composers' sophisticated albums, and the Low End of High Art, however, is a bit of a puzzle. It's a collection of songs that are both great and terrible.

DAN ROLLS

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THU 8/17 GREENSBORO BLUES GRASS (BLUESGRASS)

Grass Fed

Much like newgrass before, Yankee Mountain String Band and Railroad Earth before them, Kalamazoo, Mich.'s **GREENSBORO BLUESGRASS** trades in a carefree brand of grass-jumping roots music. Though their tunes bear notable traces of rock, jazz and Americana, their affinity and respect for traditional bluegrass shines through with every rambling picked tune. Teeming in support of their newly released double live CD *At Ease*, V&A, the five-piece's good quaint stringing by the weekly bluegrass housemate at Norco's this Thursday.

7:30-10:30 PM

DISORDERLY HEATH PUB 62 Orleans (Old Regt.)
\$10 p.m. Free

ON THE PACE AT GUNN Acoustic Blues Project (Jazz)
7 p.m. Free

PARKIN AUSTIN'S LOUNGE Singalong Thursday with Live Radio On 1 as Beggs, Boring Meats, Boring Meats, 62 Union (Jazz) (Jazz)
8:30 p.m. \$5

RAVE REUN Jazz Sessions (Jazz) 8 p.m. Free
Stone Foundation (Jazz) 8 p.m. Free Anthony
Boring Meats (Jazz) 7 p.m. \$2

RAVE REUN Jazz Sessions with Free 62 Union
(Jazz) 8 p.m. Free

RED BEARS Selects (Jazz) (Jazz) 8 p.m. Free
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The Birds Do It...

"The Birds & the Bees" theme of the Vermont Symphony Orchestra's annual summer festival tour makes classical music seem pretty basic, right? — even though the compositions don't have anything to do with the "bird" at all. Instead, the hard, kid-friendly program involves several types of winged critters. Selections range from Pyotr Ilyich Tchaikovsky's *Swan Lake* to Nikolai Rimsky-Korsakov's *Flight of the Bumblebee* to John Williams' music for *Jurassic Park*, which brings to mind those soaring pterodactyls. The tour takes flight this week at open-air locations statewide, allowing listeners to pack a picnic and glimpse some sky flaps for themselves. But the nightly fireworks finale offers an even more orange-flying reason to look up. Catch the buzz... and save the sea talk for later.

VERMONT SYMPHONY ORCHESTRA SUMMER FESTIVAL TOUR

Thursday, July 1 in the grounds behind the Mainway Center for the Arts, Middlebury College: \$10-25. Free for ages 12 and under Friday, July 2, at Middlebury Music Academy in Randolph: \$10-22. Free for kids under 16 with advance ticket. Saturday, July 3, at Griffin Woods: \$10-25. Free for kids under 4. Sunday, July 4, at Shelburne Farms: \$10-35. Thursday, July 6, at Quechee State Field: \$10-32. Free for kids under 16 with advance ticket. All concerts start at 7:30 p.m. Gates open at 5 p.m. or 5:30 p.m. for picnicking. View website for future dates through July 11. Info: 802.356.6666. 2521 COL for Griffin concert only. www.vso.org



The Lightning Bug

A decade ago, the Middlebury Actors Workshop debuted with a popular collection of 10-minute plays, "*Streaks of Theatrical Lightning*." The professional theater ensemble now returns to the original format in a 50th anniversary celebration. "A super-short play packs such a powerful punch," says artistic director and actor Michael Lounie. "It's going to be an evening of great humor and tenderness — and no cynicism." The production includes works by famous playwrights, such as David Ives' *Lives of the Saints*, as well as a piece by Ethan Weiss, a High School student from Jersey Flood. "They all tell some of the funniest, most emotional moments in life," notes Lounie. That sounds about right for a milestone performance.

STREAKS OF THEATRICAL LIGHTNING II

Wednesday, July 1 @ 8 p.m., at Town Hall Theater in Middlebury: \$10. View website for future dates through July 12. Info: 802.522.5232. www.townhalltheater.org

An Education

For nine months of the year, the University of Vermont campus is overrun with students making its striking historic setting something of an afterthought. Now that most college kids have cleared out for the summer, curious community members can soak up factsoids about the fifth-oldest university in New England. UVM professor emeritus William Awory illuminates its notable nooks and crannies on a 90-minute stroll held every week through early October. His detailed narration gives equal attention to the architecture of buildings on the National Register of Historic Places and to tales of people who helped shape the campus. Highlights include the Richardson-Romanesque style of the Billings Student Center and the grave of American philosopher and 1870 alum John Dewey. School may be out, but history class is definitely in season.

HISTORIC TOUR OF UVM

Saturday, July 9 @ 11 a.m., at the Inn Albee statue on the University of Vermont. Starts in Burlington. Free. preregister online: 802.255-1673. www.uvm.edu/fairfax/visit





Globe Trotters

Start with five professional New York- or L.A.-based actors embodying 49 characters. Add a dash of 1870s London and mix with seven continents. Rehearse for 50 days, then serve it up as a two-hour stage performance — and you begin to get the idea of the St. Michael's Playhouse recipe for *Around the World in 80 Days*. Jules Verne's classic 1873 adventure story is taken to a new level of exhilaration in this adaptation by American playwright Mark Brown. The high-speed trek follows the journey of Phileas Fogg as he races the clock to circle the planet and win a bet. As if that's not enough of a challenge, Fogg must also end a detective who believes him to be a bank robber. "It's incredibly funny and madcap," says director Kathryn Markey. *Crosscode the globe with 80MP this week.*

'AROUND THE WORLD IN 80 DAYS'

Wednesday, June 30 through Friday, July 8, 8 p.m.; Saturday, July 3, 8 p.m. and 4 p.m.; Sunday, July 8, through Wednesday, July 9, 8 p.m., at McCarty Arts Center, St. Michael's College in Colchester. \$16 to \$26; www.stmichaelsplayhouse.org.



3 | ETC.

WED. 30

community

NUKAR CLUB 800 KICKS Reunites troops and local residents for their regular service trips at weekly social meetings. Nukar's focus is on making it easy for vets. The Club, Open 10-10:30 p.m. \$15 for members. Free food/drink 10-10:30 p.m. 223-3615.

environment

SLAMMER LECTURE SERIES In "Toxic by Nature: Living Medicine in Transgenic Wheat and Corn," author of *Prehensile*, Jennifer Cavalli's *GreenFuge* explains the concepts of Genetically Modified and Biochemicals (and why it matters). 7:30 p.m. at Georgetown School of Business, Falls. Free. Info: 498-5443.

etc.

WILMAHARDER STUDY GROUP Belongs to the list of projects that support the neighborhood and group members. How your thoughts affect your life. Unity Church of Westport, Towns April 6-8, 2010. 4 p.m. Free. Info: 363-6400.

WOMEN'S KITCHEN Personalized, nutritious at a chef and craft session. Southern Maine University. December 13 p.m. Free. Info: 708-3336.

COMING SOON Inflation, hard assets, international investment. And more! Local news and business. North Jersey International. Web site: www.nji.com. January 8-9 p.m. \$15 advance. \$100 cash with a check or \$100 cash. Info: 960-8070.

WOMEN'S CUPPING & DETOXIFICATION The company's new ambulatory service. 90 min. Free. Mothers 4-7 p.m. Free. Info: 528-8600.

festivals & fairs

HONOLULU COUNTRY FAIR A variety of local food, craft, and entertainment. Honolululu Fair in Ewa. 10 a.m. to 5 p.m. Free. Info: 498-4900.

film

REN & STACY'S MURDER MYSTERY SERIES New series from the author of the hit TV series. 10 p.m. at the University of the South. 10 p.m. Free. Info: 363-6400.

UNION AKA AND THE UNITED STATES In *UNION*, the film's director of 2010 documentary. Jack Abbott's film. American Film Institute. 10 p.m. at the University of the South. 10 p.m. Free. Info: 363-6400.

TRICA This film explores the relationship between the two sides of the coin. 10 p.m. at the University of the South. 10 p.m. Free. Info: 363-6400.

TRICA This film explores the relationship between the two sides of the coin. 10 p.m. at the University of the South. 10 p.m. Free. Info: 363-6400.

Auditorium, University of the South. 10 p.m. Free. Info: 363-6400.

WINE A great occasion and an evening of wine. 10 p.m. at the University of the South. 10 p.m. Free. Info: 363-6400.

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LIST YOUR UPCOMING EVENT HERE FOR FREE!

ALL SUBMISSIONS MUST BE RECEIVED BY 10:00 AM THE DAY BEFORE PUBLICATION. PLEASE SUBMIT TO: SUBMISSIONS@GLOBEJOURNAL.COM

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Independence Day Celebrations 2010

July 2

STOWE MOUNTAIN

Watch the fireworks bloom over the mountains after gondola rides, a family barbecue and music by the Funkleberry. **Stowe Mountain Resort, Gondola rides, 11 a.m.-5 p.m., barbecue, 5-8 p.m., music, 8-9 p.m., fireworks, 9-10 p.m.** Info: 255-3000 www.stowe.com

July 2 & 3

BRANDON

Family fun begins on Friday with all fireside food and music, and continues the following day with a parade, a fire maze, games and fireworks. **Central Park, Brandon Town Hall and Park Village, Friday, July 2 activities, 8 p.m.; Saturday, July 3, activities, 9 a.m.-10 p.m.; parade, 1 p.m.; fireworks, dusk.** Info: 247-6400 www.brandon.org/openair.php

BRISTOL

The small town celebrates the Fourth in a big way with music, crafts and a bright light show ending Friday evening with a bang. An "outdoors" race and themed parade extend the fun to Saturday. **Waterpark and Town Green, Friday, July 2 activities, 8 p.m.; fireworks, dusk; Saturday, July 3, race, 9 a.m., parade, 10:30 a.m.; music, noon; fire, July 4, 4:30-6:00 p.m.** Info: 433-2485 www.bristolvt.com

July 2-4

ISLAND Pond

Potomac is celebrated to the town with fireworks, bands by Classic Treasures, a parade, a "yubler dueler" race and of course Saturday's booming fireworks. **Gondola Park, Friday, July 2, 8 p.m.; Saturday, July 3, 11 a.m.-dusk; Sunday, July 4, 2-4 p.m.** Free info: 703-8194 www.islandpondchamber.org

LYNNVILLE & EAST BURKE

This three-day fest includes the town's summer craft fair, fireworks

on Burke Mountain, shuttle rides, open-air music, a fireworks festival, a foodie contest and more. **Standish Park, Burke, 9:30-10:30 p.m., fireworks, 10:30-11:30 p.m.; Monday, July 2, 2-10 p.m.; Tuesday, July 3, 8 a.m.-9 p.m.; July 4, 8 a.m.-6 p.m.** Free info: 620-8888 www.eastburkevt.org

July 3

BURLINGTON

Annual July Third Party. A barbecue runs simultaneously with music by The Fourbreakers. **Brother Through Glass, How to Stay Alive in the Woods and Pyre. Come dusk, folks catch sight of the fireworks.** Proceeds benefit the Cystic Fibrosis Lifestyle Foundation. **Speaking Volume, Festivities, 8 p.m.-1 a.m.** \$5 suggested donation. Info: 340-0107 www.speakingvolumeconcert.com

Rock the Deck Party. Queen City honors Jane's Memorial Scholarship Fund benefit barbecue offering prize giveaways, including: **Lake Champlain Community Sailing Center, Activities 5-8 p.m.; \$10 suggested donation; free for kids; order list: 550 VLP Lounge ticket info: 684-2688 www.communitysailingcenter.org**

Live bands and fun-filled activities including: **MTB walkers, face painting, pony rides, theater acts and Trampoline, Kickoff activities set the scene for spectacular fireworks over Lake Champlain. **Antlers Park, Waterfront Park in Battery Park and Burlington, 8 a.m.-10 p.m.; fireworks, dusk. Info: 884-0123, enjoyburlington.com****

FRANKLIN

Bluegrass, live band, lawn chairs and tune in for a jam with the Massena River Band before the annual showcase of fire flowers. **Old Sawing, July 3, 4-6 p.m.** Free info: 884-0123 www.massena.com

dusk. Donations accepted for the Franklin Fire Department. Info: 832-2843 or 285-6200

MONTPELIER

Picnics eat a picnicer's bread, dip into a picnicer's water, carnival veggie treat, eat in a library lawn party, and participate in — or oggle at — a mile road race and cry parade. **Government Mills with corn shaves, bands and vendors before evening fireworks. Stakehouse Lawn and various downtown locations, Activities, 5 a.m.-10 p.m.; parade, 8 p.m.; fireworks, 8:30 p.m.** Free info: 223-9804 www.montpeliernews.org/independenceday/



NORTH HERO

City fireworks bloom after dusk at a fireworks extravaganza in the middle of Lake Champlain. **King, B. Pearl State Park, fireworks, dusk, \$2 before 5 p.m., free or by donation after 5 p.m.** Info: 332-8400 www.champlainlakes.com

POCAHONTAS

Am 11:30 a.m. parade paws the way for a barbecue lunch, water slide amusement, a reading of the Declaration of Independence, and a 5 p.m. pig roast and strawberry shortcake supper. **Various locations in Pocahontas, Activities, 10:30 a.m.-7 p.m.** Various prices; most events are free. Info: www.pocahontas.net

ROCHESTER

Patriots celebrate the nation's birthday with a parade of floats, horses and antique cars. A cocktail and beer reception tops off the afternoon. **Various locations in Rochester, 5A RockWalk, 8:30 a.m., grand parade, 11 a.m.; chicken barbecue, Declaration of Independence reading and games, noon.** Free info: 787-3325 and 787-4824

SHELDORNE

A morning toast marks when elephants with baked goods, books and toys followed by a live auction.

and a chicken barbecue with all the fixings. **St. Bernard United Methodist Church, 8 a.m.; activities, 10 a.m.; barbecue, 11:30 a.m., 8-12, Info: 880-2881**

WILMINGTON

Wilmers party down at an outdoor bash, check out all live entertainment, vendors and dazzling fireworks. **Baker Field (behind Twin Valley High School), Activities, 5 p.m.; fireworks, 9 p.m.** Info: 484-8052 www.wilmersvt.com

July 3 & 4

HINESBURG

A community makes a road dash to Independence Day starting with a foot race on the eve of the Fourth. The next day a "Hereset Among Us" parade winds through town, leading into a bike race, duck race, chicken barbecue — and spectacular evening fireworks. **Various locations in Hinesburg, Saturday, July 3, foot race 8 p.m.; Sunday, July 4, parade noon; fireworks, 8:30 p.m.** Info: 422-4881 www.hinesburg.org

HOUSES POINT, N.Y.

Food, booths, a fireworks parade, a boat parade, live bands and fireworks abound to commemorate the Fourth in style. **Various locations in Houses Point, Saturday, July 3, and Sunday, July 4, 8 a.m. dusk.** Free info: 518-287-5502

July 4

REMININGTON

Old time fun — including lawn games and an actors' reading of the Declaration of Independence — marks a country's birthday. **Remington Battle Monument, Reading, 10 a.m.** Free info: 443-0550 www.historicremont.org/news

BRATTLEBORO

A celebration of the nation and the community kicks off with a 37-year old parade tradition.

Baseball comedy music and live play in the sky follow close behind. Available through High School and Memorial Park. Parade and festival: 1 p.m. Info: Available through the festival email: www.livethefestival.com

CABOT
A grand parade, rummage sale, chicken barbecue, games and live music create family fun on the anniversary of our independence. Various locations in Cabot. Rummage sale, 8 a.m.-2 p.m.; parade, 10 a.m.; barbecue, noon. Free. Info: 583-8807.

COLCHESTER
Amateur athletes make strides at a fun run, then take in a parade. Live music by Jeth Kulu Garms and Gunn Theater and evening concerts before a fireworks finale. Various locations in Colchester. Race, 8:15 a.m.; Jeth Kulu 11:30 a.m.; parade and festivities, 1 p.m.; fireworks, dusk. Free. Info: 264-5540. www.colchestervt.gov



ESSEX JUNCTION
Local cover band television bob rock out at a community gala with disc jockeying, face painting and a 'mini fun town' for tots. Maple Street Park (near site of Essex High School). Activities, 8 p.m.; fireworks, 9:30 p.m. Free. Info: 237-1279. www.ajg.org

KILLINGTON
Fun on the mountain! A day of high sports and swimming, closes to a colorful conclusion after a belly flop contest and fireworks barbecue. Various locations in Killington and Johnson. Parade, 10 a.m.; swimming, 11 a.m.-4 p.m.; fireworks, 8:30 p.m. Free. Info: 442-3242. www.killingtonvt.com

MILTON
Folk rides and marches lead up to a patriotic spectacle that takes in barbecue eats and a

community band concert, before an evening pyrotechnics display. Various locations in Milton. Parade, noon; barbecue, 8-9 p.m.; fireworks, 9-10 p.m. Info: 400-0585. www.milton.gov/fire2.com

PLATTSBURGH, N.Y.
Red, white and blue colors prevail at a patriotic parade celebrating the birth of a nation and vendors doling out custom candy, ice cream and other fair food prep fills for colorful sky bursts. Various locations in Plattsburgh. Parade, 2 p.m.; vendors, 2-10 p.m.; fireworks, 8 p.m. Info: 518-563-7701. www.cityofplattsburgh.org

PLYMOUTH NOTCH
A birthday barbecue follows a wreath laying ceremony at the grave of Vermont's 'Last of the Fourth of July' president, President Calvin Coolidge's State Historical Site. Greenfield. March, noon. Info: 877-2773. www.fishersvillage.org/ events

POULTNEY
Fourth fireworks begin bright and early with a 5K run, followed by a village parade, a magic show, puppetry and face painting. The evening ends with a bang at a nighttime fireworks display. Various locations in Poughkeepsie. Parade, 8 a.m.; parade and activities, noon. Fireworks, dusk. Info: 845-8739 or 287-2030. www.poultneyvt.com

RANDOLPH
Folkies reflect on American life in a 'Stars and Stripes Forever' promenade down South Main Street and beyond. Filled with creatively crafted floats, music by The Pinkhammers, arts and crafts and more. Various locations in Randolph. Parade and street fest, noon. Free. Info: 749-8627. www.randolphvtchamber.com

RICHMOND
Richmond leads a path through town on a fun run and community parade, closed with a fireworks games, pony rides, a dog agility demo and fireworks in the park. Various locations in Richmond. Fun run, 10:30 a.m. 5-12; free for children under 12. Parade, 10:30 a.m.; fest, 11:30 a.m.-10:30 p.m.; fireworks, dusk. Free. Info: 434-2267. www.richmondvt.com

RUTLAND
Explosive noises echo an impressive fireworks show in the darkness of sky. Vermont State Fairgrounds. Fireworks, 8:45 p.m. Free. Info: 800-738-0800 or 779-2742. www.rutlandvermont.com

ST. ALBANS
Assert your independence by running in an early race, trussies or enjoy food music, fireworks and friends in the evening. St. Albans Day Park. Festivities, 10 a.m.-10 p.m.; fireworks, dusk. Info: 324-2444. www.stalbanschamber.com

STONE
The world's shortest parade looks off a day of street performances, field games, dunking booths and bouncy houses, finishing up with illuminating words. Various locations in Stone. Parade and festivities, 10 a.m.; fireworks, dusk. Free. Info: 253-7321. www.gestone.com



WARREN
As many as 10,000 visitors join this small town annually for the oldest Independence Day street fair and parade in the state, replete with crafts and antiques, booths, floats, marching bands, a flower show, barbecue eats and more. Main Street. Festivities begin evening at 8:30 a.m.; parade, 10 a.m.; donations accepted. Info: www.squibnocom/parade or www.40thajulywarrenvt.com

WARREN
For the 50th consecutive year, a coronation that includes one of the state's largest parades, followed by a street dance, a beer garden, kids games and live music. Main Street and Brook's Field. Parade, 10 a.m.; festivities, immediately after the parade. Donations accepted. Info: www.warren40thajuly.com

Pyrotechnics displays draw sky guests to Lincoln Peak Sugarbush Resort. Fireworks, 4:30 p.m. Info: 800-527-6427

WOODSTOCK
A parade day dawns with an early morning race, carnival games, a cocktail and a concert featuring a 'Red White and Blue Revue' and the interplay 'Just Dig Yourself' then falls turn their attention to a show in the sky. Various locations in Woodstock. 7-Mile Road Run/ Walk & Fun Run, 8 a.m. 5:30-10:30 for skating, 8-9 p.m.; other festivities, 4-10 p.m. Free. Info: 457-2667. www.pontingbarns.org

Celebrate the Fourth the old-fashioned way — with festive debates, wagon rides, a spelling bee and an egg toss. 8-Kings Farm & Museum. Activities, 10-5 p.m. 5-12. Info: 487-2788. www.bellingstern.org

July 5

MORRISTOWN
Townfolk contribute homemade float creations and decorative bikes to the street parade, and a petting zoo, darts by the Brook Brook River Band and a back site provide twilight pyrotechnics. Various locations in Morristown. Parade, 11 a.m.; festivities, 4-6 p.m.; fireworks, dusk. Free. Info: 688-8290. www.morristownvt.org ①

[illegible]

CLINICAL ANATOMY
Aug 13-18 Cowl \$480/2 1/2 days Location: Keweenaw
of Healing, 21 Essex Way
Suite 100 New Canaan, CT
Highland Bodies Inc. Jackie
Lynch (407) 802-590-996
anatomy@highlandbodies.com
www.HighlandBodies.com
Course captures teaching the
anatomy of assembled cast from
ancient culture and Biblical
application to modern day
Science of anatomical site and
the various clinical techniques
explored. Students immerse
assembled cast with an art-
centered, therapeutic healing
techniques. Can apply
toward anatomy therapy or
clinical or dental oriented
through the Institute
for Spiritual Healing and
Anatomy.com

ORTHODONTIST: THE SPINE Aug. 7 & 10 a.m. Sun. Cost: \$245/24 CDs [5332] when paid in full by July 2001. Call or email about introductory risk-free Lacalier Teacher Hearing Aid. Washington Info: Glenn Lacalier & 734-7323 (weekdays) Federal care. By mail, the private self-correcting

refine, participants learned focus-area-specific techniques for facilitating release in the neck, thoracic and lumbar vertebrae, sacrum and pelvis. In addition, participants were given a guided and structural balance Debra Alexander is a certified simply effective form of body therapy that is used to release tension, improve structural alignment and

CLAR. MID-LEVEL WHEEL.
Jul 14-Aug 11, 8-8:30
pm Cost: \$190/\$162 PCA
members (includes PCA
City Studio, 230 Main St.
Burlington Info: R22-883.
786-1110) (see movie review)

PHOTOGRAPHING WATER.
Fundamentals. July 12-17 '89. 5 days. Film School Series. \$475. 1000. Coast. 1000 members. 0703.340.1024. Instructors:
Locations: Peninsula Center
Burgess Hall, 1001 10th
St., San Francisco, CA 94104.
The course will emphasize the beauty and movement of water and the use of various lenses and camera techniques to achieve the best results. Participants will be assigned as well as photographing. Hands-on practice in techniques for photographing water. Participants will be assigned as well as photographing. Hands-on practice in techniques for photographing water. Participants will be assigned as well as photographing. Hands-on practice in techniques for photographing water.

and these results let the parents and the family.

BRIEFER CASTING: Jul. 10-16. Cost: \$450/episode. Location: Carving Studio & Sculpture Center #36. Master: 21. West National. Info: 800-438-2092. info@carvingstudio.org. Learn about the wonderful world of modern kinetic. Participants will produce three forms using a different new fluid for each. Techniques demonstrated will be lost wax, green sand and resin bonded sand-casting and gluing sections of bonded sand together then casting the negative spaces. Individual forms compete.

CARVING & GREENING JUL
2-9 East 5470 Location
Carving Studio & Sculpture
Center 4380 Main St. West
National Inc. 682 438-
2087 info@carvingstudio
sg.com www.carvingstudio
sg.com Whether it is in the
shadows of the marshy
wooded Gothic cathedrals or
from hiding in the foliage
we have been coming from
these places on an unknown
ground that their kind might
exist and to bring it all out
from Workshop & explain

**SWARTZ LEADERSHIP BY
LUCYDA HEWMADE** July
6, 3-5:30 p.m. & July 10
10 a.m.-5 p.m. Cost: \$50/

HERB CAMP FOR KIDS:
Ages 4-6, July 5-8; 6-8, July
26-29. 5 a.m. minus cost,
\$185. Ages 9-16, July 12-15, 6
a.m. minus cost, \$160. Ages
10-17, July 19-22, 9 a.m.-2
p.m. cost, \$160. Scholarship
email: herbs@twriverscenter.org.
Twisted 3 Home Farm Way,
Memphis (info: 800-223-
1515, twriverscenter.org). These fun hands-on
herbal day camps provide

advisers. Don't touch the guiding principles of herbal knowledge. Computer screens time with the plant movement, songs, stories and crafts. Kids will create on-eye appropriate herbal first aid kit, while we support the deep connection and respect that've already crea-

Location: Champaign One
35-Crawley St., Huntington
Info: www.studyanytime.com
Call: 800-868-7661. Great
for exercise and studying
along with videos, a movie
lounge, a dining room and
lighted environment.
Classes start every 10
weeks. Tuesdays for begin-
ners. Wednesdays for upper
level students. Sixty
H-Moms and Chs Kick
STARTS June 27 9:00-9:45
p.m. Weekly on Monday
Even. \$40/week session,
or \$16/class. Location:
Cassidy's Health and
Fitness, 236 First Rd.

contact info: 510-841-1111
800-565-7352 gmoenke
zeinf@zeinfitness.com
Zein Zein Fitness Health
and Fitness 278 Park Rd
Caldwell Maryland at 8-10
pm \$40 for a five-week
session \$10 to drop in. Zein
Zein Fitness, Caline Fitness
Sports Complex, 580 Forest
Rd. St. Adams, Sundays
at 10-12 pm, same cost.
Contact: Zein gmoenke@zeinfitness.com

LIFE LEADERSHIP & HOME
WR/ LINDEN NEWSPAPER
July 23, 3-6 p.m. & July 25,

Leadership Coaching, 4499
Route 300E, Mount Pleasant, SC
402-223-4403 | info@homesteadpartners.com
www.homesteadpartners.com

For developing professionals, mastery leadership is easy and self-evident. No training or prior experience is required. The focus of future leadership is Harvard's developing leadership and employment skills. It is to about learning human resources techniques.

HIGHLY AND HE
BOOYEAH! Mon. Wed. &
 Fri. Aug. 3-27 9-10 a.m. Cost
 \$200/session (12 classes)
 Location: Maple Street Park
 75 Maple St., Coon Jct., Info:
 Fitness Evolutions, LLC
 Heidi Marsano, 800.523

SAFARI/OUTS TO GOURMET
COOKING Jul. 20-Aug. 3
 9:30-5:30 p.m. Weekly on
 Tuesday Cost: \$150/mo.
 First course/Inv: Laundry
 Service, Vermont Hotel, 830
 E. St. 203-2330 4 seats to join;
 first three course gourmet
 meal/Inv: one hour from
 a graduate of the Gordon
 Blue school "taught by the
 chef/weight, one of the Top
 Hostesses" according to
 the Boston Globe. 1 meal to
 eight students. Call to
 register and to get driving
 directions to the location in
 St. Louis.

SUMMER CAPING WITH PRINCE Jul 10 8-10:30
a.m. Location: 328 Inyo Blvd. Huntington, Inyo Page
Library 932-660-5505 or
annemiss@gannett.com or on
Levin's buses and host-
ess of making your favorite
summer-time social events
Join us for fun, informative
and fun-to-learn workshops
focusing on the creation of
jams, jellies and preserves
using the best of summer
including a breadfruit, veggie
berries and more. Plus, you'll
get to take home what you
make! Includes Registration
is required

HALL ROOM DANCE
CLASSES: Location: The
Champion-Dale Burlington
Info: FirstStepDance
888-508-8761 learn@firststepdance.com
firststepdance.com www.FirstStepDance.com
Beginning classes repeat
each month and alternate
with classes every two months
to month. With all of our
programs, everyone is en-
couraged to attend and find
partner is necessary. Come
alone, or come with friends
but come out and dance!

DANCE STUDIOS SALSA/LINEA
Cost: \$25/class, \$40/mem
266 First St., Huntington
info: Victoria 802-388-1037
info@salsalinea.com (also
classes, n. glendale-style)
One-on-one, group and
private. Two levels. Beginner
walk-in classes, Wednesdays
6 p.m. Argentinean Tango
class, introductory Fridays, 7:30
p.m. walk-in welcome. No
dance experience, partner or
prearrangement required. Just
the desire to have fun, drop
in any time and prepare for
a new dance world.

LEARN TO SAVE SPACE
Cost: \$80/Westville Center
ESLforcreatives.com/index

0533 **herb17@msn.com**
 www.herb17.com
 Get a good intro and enjoy your herb use along for the ride! Morning and Mid-Morning is designed to help you relax those pent-up belly pounds while spending some quality time with your herb. Nutrition seminar worksheet and e-herb are all included! Web: www.herb17.com for more info.

Westbury Info: 800-435-8102 ameliawestbury@herbschool.com
 Herbschool is a series of classes designed to help you learn to harness the power of herbs. Content of programs enhances local wild edibles and medicinal plants, both in field medicine, outdoor and home study, and live in our parties. Aimee Westbury (owner) and George Luu (nutritionist).

herbs

BE YOUR OWN HERBALIST: COOK! 100% herb class

Location: Fisher Ave Center for the Visual Arts, 315 Church St., Burlington
Info: Health Empowerment, Melissa Davis, 833-360-5562 • healthempowerment@gmail.com, herbalistcook.blogspot.com
 Join this class to learn how to use herbs in your everyday life. It's simpler than you think! Each week we'll make herbal/food items (from tinctures to herb-infused compounds, etc.) which you take home and learn a variety of home remedies and cooking recipes. This home herbals class features, herbs and more.

NOOSON OF THE HERBS

NOOSON, 10 a.m. to 11 a.m. Wed. June 23, 2:30 to 3:30 p.m., 200 Wild Planet Shop, Tue, July 6 & 13 p.m. [10 Break Price]
Burlington: Nita Collins
2010: Enhancing Local Food Security commercial local food systems. **NOOSON** is a 4 p.m. Aug. 6, Sept. 12 Oct. 3. **Tuition:** \$20. **Apply for** **NSAC** noosong grant. If an award and supply new for **NSAC** noosong grant for 2011. **Apply for** new local foods are plentiful! **Location:** Windows of the Herbs School

marital arts

ARC00 **Special sessions:** Join with a friend and discover new free results of inner healing. **Location:** Local Arts Center, 100 Church St., Burlington
Info: Health Empowerment, Melissa Davis, 833-360-5562 • healthempowerment@gmail.com, herbalistcook.blogspot.com
 Join this class to learn how to use herbs in your everyday life. It's simpler than you think! Each week we'll make herbal/food items (from tinctures to herb-infused compounds, etc.) which you take home and learn a variety of home remedies and cooking recipes. This home herbals class features, herbs and more.

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only to register. This class is a gentle introduction to various massage and bodywork techniques, designed to help you learn to harness the power of herbs. Content of programs enhances local wild edibles and medicinal plants, both in field medicine, outdoor and home study, and live in our parties. Aimee Westbury (owner) and George Luu (nutritionist).

VERMONT BRAZILIAN JIU-JITSU **Info:** 800-435-8102 • www.jiuju.com
 Join this class to learn how to use herbs in your everyday life. It's simpler than you think! Each week we'll make herbal/food items (from tinctures to herb-infused compounds, etc.) which you take home and learn a variety of home remedies and cooking recipes. This home herbals class features, herbs and more.

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MASSAGE PRACTITIONER TRAINING CO. 51600 **Info:** 800-435-8102 • www.massagepractitioner.com
 Join this class to learn how to use herbs in your everyday life. It's simpler than you think! Each week we'll make herbal/food items (from tinctures to herb-infused compounds, etc.) which you take home and learn a variety of home remedies and cooking recipes. This home herbals class features, herbs and more.

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online: www.massagepractitioner.com
Workshops: 1000

LEARN TO HEAL: HEALING

Healing: 1000
 Join this class to learn how to use herbs in your everyday life. It's simpler than you think! Each week we'll make herbal/food items (from tinctures to herb-infused compounds, etc.) which you take home and learn a variety of home remedies and cooking recipes. This home herbals class features, herbs and more.

HERBALS

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RED MEAT

prescription-strength canine milkbar

from the owners of **Max Cannon**

Uh! That's just curious if you know anything about the humongous lion we crafted all over my backyard now?

He: Ah, hey! B&P?

No, they're breathing, but they'll soon be in a total coma or something.

Perhaps I can explain, Johnny. You see, I was spraying some bug spray earlier and it was doing the poor little dog's head.

So I went ahead and killed the humongous lion with cherry blossom cough syrup.

What about my dog? She's not breathing at all. Did you give her cough syrup up to me?

I was, but she'd just given up the ghost.

shelburne art center

SCULPTURE WORKSHOP: July 11-14 p.m. Cost: \$40/members \$25/non-members. **Info:** 800-435-8102 • www.shelburneartcenter.org

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 FACEBOOK](#)
[!\[\]\(214f5087da16087c75c54373aedbd8f7_img.jpg\)
 TWITTER](#)

Vermont Visionaries

"A Centennial Celebration: The Art of Francis Colburn and Ronald Slayton"



"Vacation on a Theme," by Francis Colburn and Ronald Slayton



ents and three children are oddly separated from one another. There is no eye contact, an emotion. The land rises behind the children, and clouds and trees are solid objects Colburn's composition is as reproducible as his brush work, and his colors are subdued hues of tan, pale blue and green.

"Granite Quarry," also by Colburn, is a rare example of three-point perspective. Besides the two vanishing points at right and left, Colburn subtly and masterfully added a vanishing point below the picture plane, beyond the image, to deepen the quarry's pit. The man and children in the quarry seem like cubs serving in

an inverted arch.

Slayton's later watercolors are not to be overlooked, though they are quieter and more peaceful than the pieces in his Depression-era collection. This 1975 watercolor "Purple Mountain Majesty" seems to have been painted with joy, in colors effortlessly brought together and harmonized. Rich purples lead down with a few broad strokes are framed by evergreen branches made with a slightly dryer, smaller brush. The white passages of aqueous space are crisp, and a few watery blades of reds and blue form a high, chilly sky.

Perhaps some future Vermont painters are being born this week whose lines will be celebrated 100 years from now at a 22nd-century Fleming Museum. And, considering the vibrant culture of this corner of New England, our descendants shouldn't be too surprised.

MARC ARMSTRONG

BOTH COLBURN AND SLAYTON WERE IN COMPLETE COMMAND OF THE TECHNICAL ASPECTS OF PAINTING, BUT THEY USED THEIR TALENTS SOMEWHAT DIFFERENTLY.

vision. Slayton's pieces have more emotionally driven. Elements of the Adorn School and the darker side of social realism dance his work. Both witnessed Jose Clemente Orozco's "Rites of American Civilization" as it was produced at Dartmouth College over the years 1932 to '34, but Slayton seems to have been more directly influenced by the Mexican muralist.

The Vermont artists show us how they viewed themselves in a pair of self-portraits, both from 1935. Slayton's background is black, and a harsh overhead light illuminates his muscular face Colburn appears in a white room, leaning by studying his smooth features. Architectonic details — a window, a slightly open door — enhance the coolness of the scene.

Slayton's 1937 "Courtroom" focuses on one of the painter's expressions of de-

mocracy in our society: the moment when a judge sits in a jury of average citizens — all white men in this case, but such were the times. The jurors appear packed together in that instant, their right hands raised and leaning large. The raised hand of the judge is just as large as those of the jurors, though he is a smaller figure at left in the painting. This is no Norman Rockwell treatment; Slayton's view is petty and patriotic without being saccharine. A viewer can almost imagine the rhythmic oath being sworn, as if some tribal ceremony were in progress.

The figures in Colburn's "Vernacular on a Theme" have a quite different collective presence: in their almost neutral setting — certainly outdoors, it has the familiarity of studio setup with a faux backdrop. The 35-by-43-inch oil is a busy portrait, but the two par-

Circles of sophisticated artists and writers seem, consistently to develop and flourish in the Burlington area, honoring the cultural life of the city across generations. Seventy years ago two Burlington painters, comrades in the WPA coal-mining project, formed the heart of such a circle: Francis Colburn (1909-1988) and Ronald Slayton (1910-1992) became lifelong friends, and both had a presence at the University of Vermont. "A Centennial Celebration: The Art of Francis Colburn and Ronald Slayton," on view this summer at UV's Fleming Museum, celebrates the anniversary of the artists' births. Colburn was born in Fairfax; Slayton came from Berea. More than 50 paintings, drawings and prints have been assembled for the exhibition. As the works of both men hang side by side, it's impossible not to compare and contrast their aesthetics. Both were in complete command of the technical aspects of painting, but they said their talents somewhat differently. Echoes of cubism and surrealism in Colburn's work suggest he was the more analytic of the pair. Crystal-like geometric elements had shape in several of his con-

A Centennial Celebration: The Art of Francis Colburn and Ronald Slayton
Fleming Museum, 1001 Burlington Through August 25

THE COLLECTIONS HERE ARE SO LARGE
SO DEEP AND STILL SO UNMINED
YOU NEVER STOP LEARNING.

TEAM BARKS: THERESA BARKS
WITH ELIZABETH MURPHY



Patch Work

BY PAMELA POLSTON

Jean Barks says her life was about base metals. Then she got a master's degree in toxicology. Now, she spends a lot of her time thinking about quilts.

There is a logical explanation for all this, and it serves to describe one woman's unique trajectory as a solver of mysteries, a chronicler of history and a shameless collector of stuff.

Barks, a petite 40-year-old, is the senior curator at the Shabbar Museum, a position she has held since 2006. She had joined the staff in 1995 as curator of decorative arts. "I've never been in any place so long," she marvels, noting that she and her husband have lived "all over the country."

Aside from possessing the omnivorous curiosity of a reference librarian, Barks has had a lifelong fascination with old objects that enables her persona for the latter: their idea of a good time was among crumpled velvet and secondhand shops, and their house crisscrossed an ever-changing assortment of rentals rooms. Her mother, Barks says, was fond of candlesticks and continued to "trade up" over the years until she acquired the beautiful Irish silver par chair covered. Barks attributes her own focus on metals to the evolving series on the family's dining room table.

Despite this mercurial, she studied Renaissance metals at Mount College and then as a graduate program at Cornell University. That is, until reality sank in: "I realized the PhD was going to take eight years, plus there were no jobs," Barks says with a very smile. She left school, got married and moved back home in New York City, where a more promising career path finally dawned on her: "I was spending all this time in antique stores and thrift shops," she says of her earliest moment. "So I went back to school and got a second master's, at the Parsons School of Design at Cooper-Hewitt."

This time, her degree was in the history of European decorative arts, and her thesis had to do with, yes, candlesticks. Specifically, Barks researched and wrote about the "seven mysterious people whose names were on all these products" made in 18th-century Birmingham, England — then an epicenter of manufacturing in Europe.

From base metals, which Barks calls "the workhorses of the decorative arts," her interests expanded, most notably to Shaker furniture. In fact, she became an expert on that distinctive, sparse design. Barks and coauthor Timothy D. Kernan penned three informative tomes on the

subject, beginning with *The Complete Book of Shaker Furniture* in 1993.

And the quilts? We're getting there. The succinct description of Barks' Shaker Museum job on her résumé reads the way "Responsible for the acquisition, publication and interpretation of decorative arts collections, to include furniture (2000), glass (2000), ceramics (2000), metals (2000), textiles (2000) quilts, covers, rugs, sample, and recreational articles (2000) quilts, dollhouses, toys and tools (2000)." Tell about that last one.

"The collections here are so large, so deep and still so unmined," Barks says. "It's a collection of collections — you never stop learning."

In fact, Barks began learning about quilts relatively recently — "just in the last few years," she notes, adding, "I'm really a 3-D person, so it's funny that I'm in charge of quilts." She considers that lightning-bolts of the nonprofit museum have led to personal stardom over the years, so that staff schedules have had to become more versatile. There are no longer specific curators for different rooms," she says. "Now it's just Kory [Barks, associate curator] and me."

The two of them split up the textile duties: "Kory took rugs, I took quilts," she says. "It's a little daunting because it takes years to get up to speed. But I'm lucky to have this group of local women who come in and work on our quilt collection." Technically, the "quilt leaders" work for collections management director Jonathan Wilson in cataloging, but "they have the

historical information, have been around and seen a lot," Barks says appreciatively. "Their lives are quilts, like my life was candlesticks."

Barks has embraced her textile charges with a characteristic mixture of academic rigor and a collector's joy of discovery. When she looks a statue through the museum's collection in the flat and fragrant Textile Gallery, her delight is contagious. And no wonder: The remarkable selection of every quilt from the Victorian era into the early 20th century is wildly eclectic, each quilt expressive of its maker's personality and context, from little portraits to political ribbons, from beds to what then passed for bling.

"You look at these crazy quilts, and there's nothing the same," observes Barks. "They're like each woman's snapshot of her life." Indeed, it's easy to imagine the curatorial, curatorial lack of the art getting a kick out of breaking the rules of conventional patterns. "I really appreciate the traditional quilts," Barks says, "but these just resonate with me and."

The quilts are displayed as selections from the Shabbar's stable permanent collection in a horrible building on the other side of Route 7, the collections department carefully makes its way through the donations and purchases. Not all are vintage, Barks points out that "Mrs. Webb" — museum founder Elbert H. Webb's wife — collected not only antique textiles but quilts made by her contemporaries. That practice continues today: "I'm really interested in design," Barks says. "There's why I'm so interested in contemporary quilts." She does white gloves and lovingly fingers a recent acquisition, the "Popping" quilt — one of the "top 100 quilts of the 20th century," she explains. The nearly 3-D work is unquestionably masterful, a stunning display not only of needlework but of a painterly aesthetic. "Quilts have come out of the bed and onto the wall," Barks says approvingly. "They're art."

Barks says she can buy one contemporary quilt a year — she's already got her eye on a piece in the concurrent Alchemist's quilt show in the Shabbar. Procrastination, the newer quilts have one advantage: Their makers are often still alive. As for the older ones, well, they give Barks more opportunities to continue her "self-guided graduate program" at the Shabbar Museum. While she looks to Webb's enduring standards for goodness, Barks says her curatorial credo is to "look and look and look at a lot of stuff... and then trust your gut" ☺

ELIZABETH MURPHY "The Art of the Quilt" Quilt, and antique furniture from the Shabbar Museum, through October 24, www.shabbarmuseum.org

'Robots & Rayguns'

Will John Denford's clay "bots" demand to be taken to our leaders? De Jonathan Woods's rayguns require a laser? Find out at the opening of Burlington's S.P.A.C.E. Gallery exhibit this Friday 5-8 p.m., which also includes artworks by Marilee Hall, Don Siegel and James Acherley. Oh, and there's a Robot Dance Concert following the reception, until 10 p.m., with prizes for costumes, robot dance moves and more. Get your space cowboy on. The exhibit will remain on view through July 31.

THE ART OF METERWORTH A group show of watercolor, oil and acrylic paintings by Vermont artists, presented by Burlington's S.P.A.C.E. Gallery in East region. Info: 787-3855.

VERMONT VERMONT VERMONT VERMONT VERMONT More than 50 fine art Vermonters' paintings, hand-painted watercolor, oil and acrylic paintings, displayed in the gallery, and at the Vermont State Fiddle Championship. Info: 787-3855.

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JAY L. GREGORIAN A group show of watercolor, oil and acrylic paintings by Vermont artists, presented by Burlington's S.P.A.C.E. Gallery in East region. Info: 787-3855.

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CENTRAL ART SHOWS

JULY 2 and 3 in LYNDONVILLE and EAST BLAKE

**EXPERIENCE
VERMONT'S JULY 4TH
CELEBRATION!**

NORTHEAST KINGDOM
Vermont
FOURTH
FESTIVAL

FRIDAY, JULY 2

7 TO 12 PM BARNSTON ROAD, LYNDONVILLE

Farmers' Market

5 TO 7 PM BARNSTON ROAD, LYNDONVILLE

Strawberry Festival and Church Supper

SALES AVAILABLE AT THE EVENT

ON BURKEMIN
COMPLETE LIST OF Sponsors
1 TO 4 PM Sunset Chalkboard Riders
5 TO 7 PM BBQ and Beer Tasting
8 TO 10 PM Fireworks on the Mountain
11 TO 12 PM Wicked Smart Horn Band

SATURDAY JULY 3
8 TO 10 PM BARNSTON ROAD, LYNDONVILLE
VERMONT STATE FIDDLE CHAMPIONSHIP
11 TO 12 PM BARNSTON ROAD, LYNDONVILLE
The Vermont State Fiddle Championship

10 AM TO 1 PM BARNSTON ROAD, LYNDONVILLE
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BURLINGTON AREA ART SHOWS

MARY E. JENNIFER'S OWN HOME Community art gallery, featuring photographs of Vermont artists and their work. Info: 787-3855.

NORVA THOMAS "Thinking With the Eye" exhibition of Vermont artists' paintings, hand-painted watercolor, oil and acrylic paintings, displayed in the gallery, and at the Vermont State Fiddle Championship. Info: 787-3855.

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CONTEMPORARY ART SHOWS IN 2010

BACK TO FACE AN EXHIBIT OF POST-PAINTING FROM THE UNIVERSITY COLLECTION The collection spanning Chinese and/or oil paintings to the 19th century and into 19th-century (1870s) of the Museum by University of Toronto. Through August 14 at Gallery Museum & Library, 1000 University Avenue, Toronto. Info: 416-978-2448

FILIP BOLA CONRAD Toronto, New England and New Canada landscapes by the Vermont painter. Through July 11 at Big River Gallery in Rochester, N.Y. Info: 518-245-1000

ONE SINGLE CEMENT SCULPTURE A piece on show by Dan & Michael of Dan and Puppert Design Association (www.danandpuppert.com). Through August 1, along with "Totally Unlimited" (a series of sculptures and installations). Through August 20 at 100th Anniversary Center. Info: 518-455-4455

RAY BROWNE New Impressionist inspired paintings by the artist. July 1 through August 30 at Summer Street Library in Montpelier. Info: 802-234-0240

"TO LIFE A CELEBRATION BY VERNER JENSEN" One hundred photographic portraits, and/or images and sketches by Verner Jensen. The artist made up the Vermont Jewish Museum's history project. Through July 25 at Jewish Museum and Art Center. Through July 25 at Jewish Museum and Art Center in Montpelier. Info: 802-234-0240

WINDING WAYS & RECORD LAURENCE Large oil landscapes in oil and pastels, and reproductions of watercolor and acrylic landscapes and sketches, and/or landscape paintings. Through July 1 through August 20 at Chamberlain in Montpelier. Info: 802-234-0240

champion valley

A DEEP LOOK AT A SMALL TOWN (HAWKINS) "A documentary photo and drawings by David Hawkins" (www.davidhawkins.com). Through August 1 at Vermont Public Library in Montpelier. Info: 802-234-0240

JACK, DANIEL French artist who has been in Vermont for many years. His art is on show in a collection of the artist. Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

CAROLIN KOSKIN Abstract printmaking by the artist. Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

CELESTINE ARTS Paintings, prints, and photographs by the artist. Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

CLAIRE FORER & DONALD LEBRON "The Artist's Studio in Montpelier" (www.donaldlebron.com). Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

GEORGE HILLGOMER Maps and illustrations by the artist. Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

INTO THEIR OWN An exhibit of artwork by the artist. Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

JOHN HAYES "A night scene of the artist's studio in Montpelier" (www.donaldlebron.com). Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

LIVIN' ON THE EDGE & ROBERT COMPTON Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

NEW ARTISTS

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Andrea Greitzer & Rob Strong

With a dual exhibit titled "in/a/ide/ outside," opening this week at the PHOTOSTORY gallery in White River Junction, the two photographers present decidedly different takes on the theme. While both focus on architecture and place, Greitzer is interested in massive structures that surround the artwork, while Strong captures parking lots, industrial facilities and structures along American highways. Either way, the two find views most of us fail to see or choose to ignore. An opening reception is Friday, July 2, 5-8 p.m. The show is an view through July 30. Picked "Mile Truck, New York, 1987" by Rob Strong.

PAULINA DE GONCALVES "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

MINA LEE CONNOR "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

THE GREEN CASE "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

JOHN HAYES "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

CELESTINE ARTS "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

CLAIRE FORER & DONALD LEBRON "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

INTO THEIR OWN "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

JOHN HAYES "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

LIVIN' ON THE EDGE & ROBERT COMPTON "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

PAULINA DE GONCALVES "A collection of black and white photographs by the artist." Through July 10 at Center Space Library in Montpelier. Info: 802-234-0240

movies

Ondine ★★★★★

Inish writer-director Neil Jordan will always be best remembered for *The Crying Game* and his gentle plot twist, but there's nothing more to his filmography than surprise shocks. Old hand, I can't think of a filmmaker with a comparably varied résumé. This guy will try anything.

Jordan has experimented with the strange crime thriller (*Mosses Last*, *The Good Thief*), the head-tripper (*Je Suis Celine*), the biographical drama (*Michael Collins*), comedy (*Private Practice*), horror (*The Company of Wolves*), classical Hollywood nonsense (*On Her Majesty's Service*), the *Love One* and even a nodder story of transgender pluck (*Don't Tell on Philo*). To this list we owe one of the postmodernists' best hits.

Jordan's latest riff is on the Irish legend of the selkie, a mythological creature — half woman, half seal — who periodically sheds its coat and comes ashore to fall in love with a human and do much less magical things such as grant wishes upon being returning to the deep.

Gillian Pirkett stars as a County Cork fisherman named Synnec. Well into a dry spell, he's taking a break by the water at his cabin when he finds it in one day — and in further

attempted to find tangled inside his net not so much but a beautiful woman.

Polish actress (and Jordan's old arena singer) Alena Sachdeva plays the creature from the sea. She speaks English with an elusive accent, soon being seen by anyone but Synnec and identifies herself only as Ondine — which, she explains, means "the girl who comes from the water" in her native tongue. Is she a selkie? The director doesn't say firmly in the real world so the possibility seems tantalizing but remote. Still, she, though, to explain her presence in the middle of the Atlantic?

Jordan doesn't overdo it with the pace that if we come to believe Ondine may be something other than human, she's because Synnec grows over time open to the idea. And he does so primarily because his daughter, Anne, believes the creature's maker to be the real and real. Meanwhile, Alan Barry gives a remarkable performance in the role of a happy bright 10-year-old whose kidnap may be falling but whose spirit is undisturbed.

The picture's pleasure as any member of Irish Cinema's *Chaplin* (Jordan's *Boys*) has a field day with the rocky shores and

erudite landscapes of Costello, the fisherman's village where Jordan shot the film — and himself resides. Finally, for his part, at the top of his game is a boxer who's a bit better, been humbled and reborn his life.

The script includes a witty running bit about the friendship between Synnec and the local priest (Jordan regular Stephen Rea), who wishes he'd more to men and not just as the confessor. Such is a tribute to the AA writings. No one else is taken enough to engage one.

And, of course, the film holds out in tension with the mystery of Ondine. Magical things do seem to happen whenever she goes. If it's not surprising, the last act has some exploring to do.



ALL OF JIVE
The Ode to the Irish folk song that he made the woman of his dreams. In this picture, the woman is the

Jordan just about pulls it off. Movie critic too. Forthrightly giving every too much, so let's put out the subtitle would intrude on the story to brutal fashion, putting off that's come before into a new, less matured period light. Is everything explained, each other wouldly manifestations accounted for? Not quite. Does one feel cheated? Not necessarily. The film is simply too well measured, too well told and too too enchanting to be missed by one or two lone ones. Jordan has succeeded in making a movie that grows up that's good on a convincing mix of crime story and fairy tale. If that doesn't qualify as movie magic, I don't know what does. (E)

RICK KISINAK

Knight and Day ★★

There's a running gag in the new Tom Cruise/Cameron Diaz movie that's funny the first couple of times. Cruise is in a 100-year prison, trying to get out. Then, in an ancient Egyptian film, he's captured that, whenever our dirty badass starts looking out, he simply dies. In fact, he's over his shoulder and proceeds with his exploits. We watch through Diaz's blurring, wacky eyes as he lives, sneaking aside down in some hidden torture chamber, comes her in his performance. "Don't look at that!"

If you want to witness the *Force* movies and "24" with their impenetrable no-nonsense heroes, you could do worse than this job. But *Knight and Day* never does any better. By the end of the slipping a movie gap some (in a metaphor for the viewer's whole experience of the movie. A lot of wit, impatience, and it should have been important, but for as it is a while.

Knight and Day belongs to the series romantic comedy subgenre, which doesn't appear to have progressed much since the heyday of Chevy Chase and Goldie Hawn. The title reads as a gesture of despair — yes, the hero is not sure in *Knight*. Most of the movie, directed by James Mangold (who made the *Jackie* genre film *Jack* to *Yours*), is suitably unimpaired.

Expect the hero and heroine to meet an

derisively circumstances and endure misadventures and minor denials. Expect a few light that takes place in Austria, however, a car chase that takes place in Spain to involve a kidnapping, and an episode in the Amazon to involve this kidnapping. Expect the plot to revolve around an impossible high-tech gadget that everyone in the world wants. Expect Paul Dano (as the device's inventor) and Peter Sarsgaard (as a real intelligence agent) to deliver paycheck performances. Just don't expect Cruise to break a sweat.

But enough with the negativity. I'm going to give *Knight and Day* a thumbs up and a thumbs down. In the scene with Cruise and Diaz, then it would have been with any other actor. And Diaz is not even in the movie. The opening scenes are even kind of fun. Diaz's character, Jane Heeran, shows Cruise to her in a moment of the film, telling her eyes in her own *Mystery* lines. Being single, though, she doesn't see a decent match and plays along. She emerges from the restroom to find he's killed every one else on the plane, plot included.

It's a bit that goes off the rails. Cruise's character is a person. *Moss* of *Mystery* but he's also quite possibly a bit more real. His bright-eyed uprightness does nothing to discourage this suggestion, and Diaz reacts with a bit of a smile when she steps

doing that and starts saying, "He makes me feel safe" — well, that's when the movie stops, saying as it would, and then back into a regular chit-chat. A bad one.

The film's comedy involves not a character and Diaz, but the story line. Let's face it. While both actors are skilled, we're not taking much more than a pair who disappear into their roles here.

Are those attractive-but aging stars still handsome? Do they still have the same energy to compete for a few more? And what's the public's reaction? From some angle, maybe. But we're not here to see a high-contrast line. (E)

MARGOT HARRISON



FLAME IN THE CAR
Cruise comes off as James Bond in Mangold's action-adventure comedy

NEW IN THEATERS

EXIT THROUGH THE GIFT SHOP ▶ Broadway theatergoers beware: This documentary about the L.A. mall trying to displace quaint visitors—such as hipster theatergoers—Shogakukan and Sony's new film—can be seen at the 101 men in NY, NY (Sony).

THE LAST AMBASSADOR ▶ Jim Carrey's Night Shyamalan takes a look at the last of the great comedians, with the exception of the 1970s TV series "The Last Ambassador" about a boy named Ringo who has to save the world with his special powers. It has nothing to do with the other Jim Carrey. But it has been converted to 3-D. With Jackson Rabe and David Frost. (11 men PG-13 Regal Capital Cities 13-D) (MGM 13-D) (Pineapple, Sunset).

ONIMASU ▶ Camryn Manheim's heroine (Julia Roberts) is a young woman who might be called "The Girl in the Red Dress" (Jordan Peele's modern twist on a 19th-century story about a woman and a young man). (11 men PG-13 Sony).

THE THROUGHTS SAGA: ECLIPSE ▶ Set in a world where the boy in the red dress is a young man, the boy in the red dress is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

NOW PLAYING

THE TALENTED MR. RYAN ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

THE TALENTED MR. RYAN ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

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ratings

★ = minimal praise
★★ = favorable review; but not a hit
★★★ = highly praised; a hit
★★★★ = superior; this is the way to see it
★★★★★ = as good as it gets

BOX OFFICE ASSOCIATES TO MONITOR THEATERS
BY THE BOX OFFICE ASSOCIATES TO MONITOR THEATERS
COURTESY OF THE BOX OFFICE ASSOCIATES TO MONITOR THEATERS
COURTESY OF THE BOX OFFICE ASSOCIATES TO MONITOR THEATERS



Exit Through the Gift Shop

of a young comedian's humor who's also a comedian. It's a comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

GROWN UP ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

HOLY ROLLER ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

ONIMASU ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

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Shogakukan's new film about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

EXIT THROUGH THE GIFT SHOP ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

THE TALENTED MR. RYAN ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

THE ROXY CINEMAS

MOVIEquiz

FACE LISTS

Face lists are a list of names of people who are in a movie. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).



THE TALENTED MR. RYAN ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

NEW ON VIDEO

THE TALENTED MR. RYAN ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

HOLY ROLLER ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

PERCY JACKSON & THE OLYMPIANS ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

THE TALENTED MR. RYAN ▶ (11 men PG-13) A comedy about a young man who is a young man. The boy in the red dress is a young man. The boy in the red dress is a young man. (11 men PG-13 Sony).

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SHOWTIMES

1.1.11 OPEN THIS WEEK: MOVEMENT
THEIR SUBJECT TO CHANGE WITHOUT NOTICE
FIRST POST-DATE: TIMES POST SCHEDULED CHANGES

BIG PICTURE THEATER

400 North 4th St., Suite 100
800.444.4444
www.bigpicturetheater.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30
10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30

There's always a heavenly place where the theater closed on July 4

BLUUX CINELUX

300 North 4th St., Suite 100
800.444.4444
www.bluxcinelux.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30
10:30, 12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Thursday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

CAPITOL SHOWPLACE

300 North 4th St., Suite 100
800.444.4444
www.capitolshowplace.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Thursday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

ESSEX CINEMA

300 North 4th St., Suite 100
800.444.4444
www.essexcinema.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Thursday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

LOOK UP SHOWTIMES ON YOUR PHONE!

LOOK UP THE MOVIE SCHEDULE ON ANY WEB-BROWSER-ENABLED PHONE, OR
SCAN THE QR CODE TO GET THE LATEST MOVIE SCHEDULES.

Time 1:40 a.m. 7:30 a.m.
1:40 a.m. 7:30 a.m. 1:40 a.m. 7:30 a.m.
1:40 a.m. 7:30 a.m. 1:40 a.m. 7:30 a.m.
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MARQUIS THEATER

300 North 4th St., Suite 100
800.444.4444
www.marquistheater.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Not in evening shows
on Sunday July 4



MERRILL'S ROXY CINEMA

300 North 4th St., Suite 100
800.444.4444
www.merrillsroxy.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
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Thursday 3
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THE TWILIGHT SAGA: ECLIPSE

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THE TWILIGHT SAGA: ECLIPSE

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THE TWILIGHT SAGA: ECLIPSE

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12:30, 2:30, 4:30, 6:30, 8:30, 10:30

PALACE CINEMA 8

300 North 4th St., Suite 100
800.444.4444
www.palacecinema.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Thursday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Not in evening shows
on Sunday July 4

PARAMOUNT TWIN CINEMA

300 North 4th St., Suite 100
800.444.4444
www.paramounttwin.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Thursday 3
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12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Not in evening shows
on Sunday July 4



THE SAVOY THEATER

300 North 4th St., Suite 100
800.444.4444
www.savoymovie.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Thursday 3
"The Twilight Saga: Eclipse"
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12:30, 2:30, 4:30, 6:30, 8:30, 10:30



STONE CINEMA 3 PLEX

300 North 4th St., Suite 100
800.444.4444
www.stonecinema.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Not in evening shows
on Sunday July 4

SUNSET DRIVE-IN

300 North 4th St., Suite 100
800.444.4444
www.sunsetdrivein.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

Thursday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

WELDON THEATER

300 North 4th St., Suite 100
800.444.4444
www.weldontheater.com

Wednesday 3
"The Twilight Saga: Eclipse"
12:30, 2:30, 4:30, 6:30, 8:30, 10:30
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

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NEWS QUIRKS BY ROLAND SWEET

Curses, Foiled Again

Police identified Anthony Brandon Gonzalez, 26, as their suspect in a home invasion after the victim, an 85-year-old woman, Junkie Court 10, Colo., said that one of the invaders had "Kurt Cobain" tattooed on his upper lip. Gonzalez also has a "13" tattooed on his chin. According to an affidavit, the tattoos were visible even though Gonzalez was wearing a mask. "It's hard to miss him," Sgt. Kris Brown said. (The Pueblo Chieftain)

Three Australian men who attacked a 27-year-old Chinese air hostess student on a Sydney flight found out they were sent to the 76-qia Senka Kyu warrior school when four students and their teacher came to the victim's rescue. "We just ran outside and started running at them, yelling and screaming," said a single master Kaylan Sato, who instructed his students to take action. "These guys have learned crowd and seen five stages in back to qia warriors running towards them. They just bolted." Police arrested two of the attackers and were looking for the third (ABC & NBC News)

Spy Games

Indian police reported they were holding a pigeon under arrest and found after it was caught on a "special mission of spying" for rock-eating Pakistan. The pigeon had a ring around its foot and a Pakistani phone number and address stamped on its body in red ink. Police officer Ramdan Rajat Singh Chahal and the bird watching held in as an "unconditional enemy under police guard, and senior officers asked for updates on the situation three times a day. Chahal added that Pakistan pigeons are easy to spot because they look different from Indian ones. (Agence France Press)

Carnivore's Digest

A man was hospitalized after he ingested into a sausage-making machine in Dorset, Mass. Police Lt. Carole Gersome said the worker at The Long Storage Co. was cleaning inside "a vacuum-type cylinder" that draws meat made into the meat when it somehow was activated, and his head and shoulders got stuck in the machine. The man was helped out of the machine with an obvious rupture but taken to the hospital in a precaution. (The Salem News)

Scientists in nearby Muslim Karachi have come up with a simple test to detect pork in food. "It's no secret that some chefs cheat and put pork (in) food to make the dish cheaper," the newspaper *Morgenpost* observed in announcing the test, which uses a plastic stick to detect pork molecules. "When

you put your beef patty, cut off a couple of small pieces and drop them in a glass of water. Salt, shake, put the stick in. In a minute or two you will see the result." (Reuters)

The Spanish butcher shop *Isaurogana* has installed a meat vending machine inside its Madrid location so customers can buy meat, sausages and sandwiches 24 hours a day. "We had to provide a service when the shop closes," fourth-generation butcher Isaurogana Model, 41, explained. (Pitt News)

Want Freedom Fries with That?

Minor league baseball's Essex County Maroons announced they are protecting British Petroleum's Gulf of Mexico oil spill by changing the name of their game, commonly referred to as "B.P." to "biting oil-eaters." The Maroons, an affiliate of the Milwaukee Brewers, play home games near Florida's Atlantic coast. (Associated Press)

Potato Head Blues

Hooters and PFW Toys announced they've signed a deal with the Elina Pinsky estate to release an Elina season of *My Potato Head*. The first model, wearing a jumpsuit, will be introduced for Elina Potato Week in August. A second model, dressed in black leather, will be out in time for Christmas. (*Melrose: The Commercial Appeal*)

Breaking Up Is Hard to Do

While arguing at a tavern on Wisconsin, Wis., a 10-year-old was asked his 24-year-old father to return her engagement ring. When she refused, he tried to pull off her finger, so according to the police report, which said she punched him in the face four times, bleeding his nose. (Oakleaf's The Northwest)

Seemingly

After fleeing an American woman of \$60,000 in a 418 car, the woman said her car that she had won \$100 million and had to come to South Africa and bring \$200,000 with her to claim her prize in person. "She duly came, and on arrival on April 15 they took her hostage from the airport and kept her in a house in Albertville, Alberta, for well over a month," said *Miss Zeele* of South Africa's *Express* for *Forty* County. "She was given a 'show' was for one day while in a captivity." The man signed a newspaper on May 22 by breaking a window and north of police, who arrested three Nigerian and a South African woman. (South African Press Association)

TED BALL



LULU EIGHTBALL



INPUT BOX



TRAVELTOWN



COMICS+puzzles

MORE PUZZLES!
CROSSWORDS PUZZLE
(PG. 4) CLASSIFIEDS (PG. 2)

MORE COMICS!
TUM NERVOUS (PG. 4)
BIG MEAT (PG. 2)

MORE FUN!
FREE WILL ASTROLOGY (PG. 4)
NEWS QUIZ (PG. 2)



Ⓢ CALCOKU BY JOSH REYNOLDS
DIFFICULTY THIS WEEK: ★★★

Put the appropriate numbers 1-6 only once in each row and column. The numbers in each horizontally and vertically "cage" contain the numbers and the target number in the cage, using the mathematical operation indicated. A one-cage cage should be filled with either target number in the cage corners. A number can be repeated within a cage as long as it's not the same row or column.



Ⓢ SUDOKU BY JOSH REYNOLDS
DIFFICULTY THIS WEEK: ★★★

Place a number in the empty boxes of each row that contains no other numbers, each column down, and each 3x3 square, so that all the numbers are unique. The same numbers cannot be repeated in the same column.

★ = MODERATE ★★ = CHALLENGING ★★★ = HARD BOY — FIND ANCHERS & CROSSWORDS IN THE CLASSIFIEDS SECTION

COO'S WORLD

Drug Oge



I never have for sport — just food

NO EXIT

By Andy Singer

SAFE SEX I & II



**AMERICAN
ELF**
THE SHEPHERD DIARIES
OF JAMES SCHALKER

QUAKE, PUT AN UNRIPPED PAPERBAG OVER
UP HIS NOSE AND HAVE YOUR HAND TO
THE EMERGENCY ROOM

THE WAY THERE



THE WAY BACK



www.AmericanElf.com

Tues. 24, 2010

A TALE OF TWO TABLES



Tues. 24, 2010

TEXAS PAINT GUN

THEY PAINTED THE OLD MEXICO PAINT, THAT'S
A MEXICAN, WITH NO FOR A MEXICAN



TEXAS ICE CREAM



AMERICAN ELF PRESENTS BY ANDY SINGER

Tues. 24, 2010

PERSONALS

For group fun, BDSM play, and full-on kink:
sevendaysvt.com/personals

WOMEN *looking?*

REAL WIMBLES GO DOWN-UP PLAY
 I happen to want a woman who enjoys controlling her partner. I'm a wimples fan. If I find an interesting woman, we can play. **Wimble** 34-35 (1) 879-9442

SURROUNDING SEX REJECTION

I'm new to this. I don't look for women, just a guy who will let me use him as my vibrator. I expect a woman to respect, in return, my rejection is a happy response. **Rejection** 36-37 (1) 879-9442

NEED PORN FUN

I would like to do this. I want a lady who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Porn Fun** 34-35 (1) 879-9442

GUY SLAVE

Looking for someone to dominate me. I'm a guy who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Guy Slave** 34-35 (1) 879-9442

MAUGHTY LOCAL GIRLS WANT TO CONNECT WITH YOU

1-866-426-BABE
 69

I'M LOOKING TO FIND MY THING

I'm looking for a woman who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Find My Thing** 34-35 (1) 879-9442

SEE FLAUNT

I really just want to have sex. I'm a guy who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **See Flaunt** 34-35 (1) 879-9442

HAPPY PEOPLE LOOKING TO PLAY

I'm a guy who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Happy People** 34-35 (1) 879-9442

I'm in for action. We are open to just about anything. We are open to just about anything. We are open to just about anything.

I'm in for action. We are open to just about anything. We are open to just about anything. We are open to just about anything. **I'm in for action** 34-35 (1) 879-9442

CUTIE

I'm looking for a lady who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Cutie** 34-35 (1) 879-9442

LOOKING FOR FUN

I'm looking for a lady who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Looking for Fun** 34-35 (1) 879-9442

SUBMISSIVE GUY

I'm looking for a lady who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Submissive Guy** 34-35 (1) 879-9442

HOW ABOUT YOU? IF YOU'RE

I'm looking for a lady who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **How About You?** 34-35 (1) 879-9442

CURIOUS?

You read Seven Days, these people read Seven Days—you already have at least one thing in common!

All the action is online. Browse more than 2000 local singles with profiles including photos, voice messages, videos, desires, wishes and more.

It's free to place your own profile online. Don't worry, you'll be in good company.

See photos of this person online.

How this person's voice sounds.

NOT ON THE 'NET'? You can't answer the question for any of the kinkiest folks above by calling.

1-520-547-4568

OH WE COULD HAVE FUN
 I'm looking for a lady who is really into it. I want to see her when I'm not. I'm looking for a lady who is really into it. I want to see her when I'm not. **Oh We Could Have Fun** 34-35 (1) 879-9442

WOMEN *looking?*
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GO INTENSE?
 GO BACK PAGE

DISCOVER HEALTHY LIVING



4TH OF JULY INSPIRATIONS

SHOP

ORGANIC STRAWBERRIES

\$3.99 / LB
REG \$5.99 / LB

ORGANIC WHITE PEACHES

\$1.99 / LB
REG \$4.49 / LB

ORGANIC WATERMELON

99¢ / LB
REG \$1.99 / LB

BLUEBERRIES

\$2.19 / PINT
REG \$3.99 / PINT



LEARN



FOOD PHOTOGRAPHY 101

Thursday July 05 6:30-8 PM

Have you ever wondered how photographers make food look SO fabulous on magazines? In this hands-on workshop you'll learn food styling and food photography tricks of the trade with Zach Miller, Chef and Photographer. This class will cover everything you need to know, beginning with a review of basic photography principles like exposure and depth of field and moving on to the importance of lighting and image composition. You'll learn the fundamentals of plate composition and food styling as you work with real food to design and plate your own spectacular photographs. Students are encouraged to bring their own digital or film camera for best results. Cameras should have manual modes. Food and food styling are both fun, so you'll have fun too!

COOKING WITH THE MASTERS: JUDITH JONES' SIMPLIFIED LAMB CURRY

Friday July 18 6:30-7:30 PM

The one and only Judith Jones will be paid chef for this class. Simplified Lamb Curry is from her latest cookbook "The Wonders of Cooking for One." Watch Judith make this recipe if it is as easy as Cucumber Raita, and you'll know how to make an absolutely divine dinner! This session costs \$30.

Pre-registration
for all classes is required

EAT

WATERMELON LEMONADE

Adapted from Brittan Kitchen

Makes enough to fill two glasses with ice cubes
we quadrupled it to fill a pitcher. We already
need more!

INGREDIENTS

½ C (½ ounce) fresh squeezed lemon juice
½ C (¼ ounce) fresh watermelon juice,
strained through a coarse strainer to remove
seeds
½ T (½ ounce) simple syrup*
½ C (½ ounce) cold water

DIRECTIONS

Mix it all together and serve over ice. Garnish
it with a thin watermelon or lemon wedge. If
you're feeling fancy.

Anytime you have a never-melting beverage,
I don't think you'd taste better. I doubt that,
if you're looking for a sip or a variation of the
simple one (fruit/lemon or more of the water
with lemon or sparkling water).

* Simmer one part water with one part sugar
until sugar has dissolved. Let cool.



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